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FEBRUARY 15 1915
Vol 3 No 1

THE MENTOR

AMERICAN
HISTORIC HOMES

DEPARTMENT OF
HISTORY

Serial Number 77

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The Mentor Association

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THE MENTOR

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Rear view of Mount Vernon in winter

AMERICAN HISTORIC HOMES

By ESTHER SINGLETON

Author of "The Furniture of Our Forefathers," etc.



THE MENTOR • DEPARTMENT OF HISTORY • FEB. 15, 1915

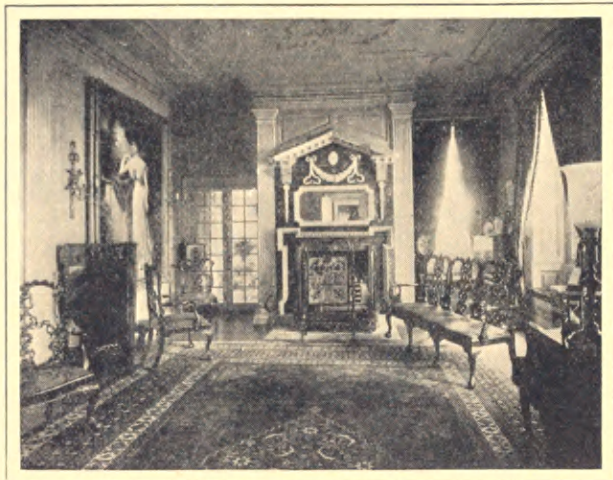
MENTOR GRAVURES

THE JUMEL MANSION, NEW YORK CITY • MONTICELLO, VIRGINIA • THE
PICKERING HOUSE, SALEM, MASSACHUSETTS • THE HERMITAGE, NASH-
VILLE, TENNESSEE • WESTOVER, VIRGINIA • MOUNT VERNON, VIRGINIA

FROM its earliest settlement America has been a country of homes. Much of "the pursuit of happiness," one of the cornerstones of the Declaration of Independence, has taken place within the walls of cottage and mansion. No people have a greater love of home and so much sentiment for the "old homestead." When, traveling in a foreign country, an American comes unexpectedly upon the Stars and Stripes gracefully undulating in the breeze, he thinks not of his country's institutions and history, but of his own *home* beyond the sea,—the modest white cottage shadowed by the sentinel maples; the house on the village street behind the row of elms; the ancient red brick mansion with white portico on some sleepy southern river, where the birds sing all day and the fireflies sparkle at nightfall; the handsome modern villa on lake, or seashore, or mountain slope, with its fine lawns and gardens of choice flowers; the stately house in town; or even the few rooms in an apartment house. Elegant or simple, rich or poor, it is all the same,—the flag conjures up

the picture of *home*, and awakens all the sweet and sad associations, sentiments, and emotions.

There is every reason why the house should have been the focus for American life and interests. In the struggling days of the Colonies the house was not only a place of shelter and a stronghold from the attacks of Indians and wild beasts, but the gathering place for festivities and reunions; and, as time wore on and prosperity increased stately mansions in which hospitality was dispensed on a large scale multiplied throughout the country, and the house became the scene of brilliant entertainments, where the arts and graces of life were often beautifully exhibited.



Courtesy of P. W. French

DRAWING ROOM, WESTOVER

WESTOVER

No house in America is more expressive of graceful living than Westover, the home of the Byrds of Virginia. This is realized from the moment one passes through the artistic wrought-iron gates, almost worthy of Tijou, designer of those at Hampton Court Palace. Then the red



Courtesy of P. W. French

LIBRARY, WESTOVER

brick house with its white trimmings, surrounded by lawns, gardens, and masses of honeysuckle and roses, plainly shows that it was the residence of an aristocratic family. Illustrious guests were entertained at Westover; but interest centers in the witty and accomplished William Byrd and his beautiful daughter Evelyn, whose portrait with her flowered hat in her lap expresses a gentle melancholy that accords with her romance for an English nobleman

frowned upon by her father. She died of a broken heart in 1737, at the age of twenty-nine. At a later period the Marquis de Chastellux (shaht-loo') and Benedict Arnold were guests there, and it is said that Cornwallis stabled his horses in the nursery.

Westover was, like many other homes on the James, the York, and the Rappahannock rivers, a center for all that was best and brightest in Virginia.

THE HOME OF WASHINGTON

Virginia also possesses the most famous house in America, —Mount Vernon.

In 1743 Lawrence Washington, on his return from serving under Admiral Vernon at Cartagena, married the daughter of William Fairfax of Belvoir and took her to a neighboring estate, which he named Mount Vernon



RECEPTION HALL, MONTICELLO



MONTICELLO—The Home of Thomas Jefferson

for the hero of Porto Bello. The house was two stories high, with four rooms on each floor and dormer windows in the gambrel roof. There was a porch at the entrance, and at each end a chimney.

George Washington spent much time there. His half-brother's naval and military guests fired his ambition, and there his dreams of entering the British navy were nearly realized. His luggage was on a British man-of-war in the Potomac, when his mother's tears dissuaded him. Destiny had reserved him for another career. The death of Lawrence



SHIRLEY, VIRGINIA
The home of the famous Carter family

Washington in 1752 left George the owner of Mount Vernon at the age of twenty.

To Mount Vernon he returned to rest and recover from the illfated Braddock expedition; to Mount Vernon he took his bride; and to Mount Vernon his thoughts turned with longing in the dark days of the Revolution.

In 1781 the unexpected arrival of the master after nine years' absence, accompanied by Colonel Humphreys and Billy, his body servant, having left Count de Rochambeau and Marquis de Chastellux to follow them in the morning, put Mount Vernon in a flutter. Callers flocked; and when General Washington left for Yorktown he took as his aide-de-camp young Custis—who returned nevermore. It was a happy Christmas Eve when he arrived in

1783. The house was full of guests. One of the young women, Miss Lewis of Fredericksburg, wrote home, "I must tell you what a charming day I spent with Mama and Sally. The General and Madame came home on Christmas Eve—and such a racket the Servants made; for they were glad of their coming. Three handsome young officers came with them. All Christmas afternoon people came to pay their respects and duty. Among them were stately dames and gay young women. The General seemed very happy, and Mistress Washington was making everything as agreeable as possible for everybody."

The general now began to improve his home, and Mount Vernon assumed its present appearance in time for a Christmas celebration



THE PHILLIPSE MANOR HOUSE, YONKERS, N. Y.

Built in 1682, by Frederick Phillipse, the richest man in New Amsterdam. The staircase was brought from Holland. The house is now the city hall of Yonkers

in 1785. The house was made ninety-five feet long and thirty deep, with a colonnade twelve feet wide. The eight square columns, twenty-five feet high, topped by a light and elegant balustrade, of a pattern suggesting Chippendale fretwork, and the graceful, airy cupola, were also added at this period. Porticos were thrown out at the ends, and a delightfully curved and roofed arcade was made to connect both sides of the house. The gardens and shrubbery also received great attention.

It was there that Marquis de Lafayette, for whom Washington had come to have deep affection, spent several happy days—and it was there that Lafayette came again in 1825 to visit the tomb of his friend.

Washington's room, preserved as when he breathed his last, makes his personality felt throughout the house; and there is a solemn atmosphere about the room on the floor above, to which Mrs. Washington retired after the general's death, with the window commanding a view of his tomb.

The rooms and garden paths are filled with shadows, no one of which has added more romance than Eleanor Custis, Mrs. Washington's granddaughter, a noted belle and beauty. Young Lafayette, son of the marquis, with his tutor, spent much time here also, and every traveler of note paid a visit to General Washington.

THE HOME OF ANDREW JACKSON

When Aaron Burr visited Andrew Jackson's home in Tennessee in 1805 the Hermitage was little more than a blockhouse. Jackson settled there in 1804. After his return from the Seminole War in 1819 he built the present Hermitage. Its simplicity astonished Lafayette when he visited Jackson in 1825. In that year a visitor would be met at Nashville by the general's carriage, drawn by four gray horses, with negro servants in



HAWTHORNE HOUSE, SALEM, MASS.

Nathaniel Hawthorne wrote "The Scarlet Letter" and "The Snow Image" here. His study was the front room on the third floor



Courtesy of the Essex Institute

WITCH HOUSE, SALEM, MASS.

As it was in 1854. A drug store extends out in front now. Part of the house was built before 1674. It is said to have been the scene of some of the famous Salem witchcraft trials



CABOT HOUSE, SALEM, MASS.

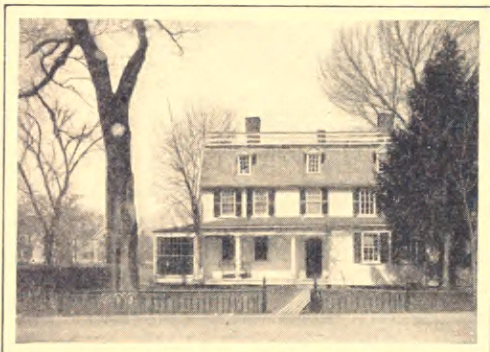
Built in 1748. This house was the birthplace of Mary Endicott, who was married to Joseph Chamberlain, the renowned British statesman

moreover, as the visitors of 1825 behind the times. There was little with other American homes; but Jackson was a prince of hospitality, and the poor, belated peddler was as welcome as the most distinguished guest.

JEFFERSON AND MONTICELLO

Monticello is Jefferson. He lives there still in spirit. One can almost hear the strains of his violin, see the enthusiastic amateur astronomer sweeping the heavens with his telescope from the top of the

blue livery with brass buttons, glazed hats, and silver bands. After a drive of eleven miles the carriage entered the iron gate, rolled through an alley of trees, and swept in front of a two-story building with a white wooden veranda supported by heavy pillars. Passing through the hall, the visitor stepped upon another veranda, with portico looking upon a pleasant garden with graveled paths and flowerbeds. Negro cabins scattered about the grounds informed him that he was in the land of slavery; a land, remarked, that was thirty years life in the Hermitage in comparison



JEREMIAH PAGE HOUSE, DANVERS, MASS.

Built in 1754. Just before the Revolution, to show his opposition to the tax on tea, Jeremiah Page ordered that no tea be drunk under his roof. Therefore his wife gave a tea party on the roof, thus obeying the letter of her husband's order, yet gratifying her desires



ENDICOTT HOUSE, DANVERS, MASS.

Built about 1800

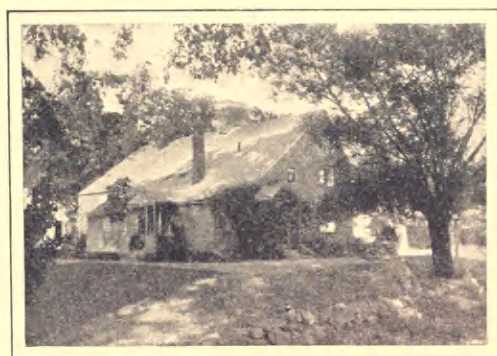
dome, or meet him walking on the terrace early in the morning.

The history of Monticello begins with a snowy night in January, 1772, when Jefferson and his bride arrived late, to find the fires out and the servants gone to their quarters. "The horrible dreariness of such a house at the end of such

AMERICAN HISTORIC HOMES

a journey," says his daughter, Mrs. Randolph, "I have often heard both relate. They soon found a bottle of wine on a shelf behind some books, and, having refreshed themselves with its contents, startled the silence of the night with song and merry laughter."

Monticello had just been completed, and Jefferson began to adorn the building and the grounds. There he lived happily until his wife's health failed. Then he resigned his post as governor of Virginia, and for four months never left her side. The sorrow that visited Monticello was not lifted for years, until Jefferson returned from France in 1794 to enjoy it with its fond associations and the new life that his three grandchildren brought into the house.



THE WHIPPLE HOUSE, IPSWICH, MASS.

Built in 1650. One of the best specimens of seventeenth century homes in America



THE CRAGIE HOUSE, CAMBRIDGE, MASS.

While in Cambridge, Washington made his headquarters here. The house was the home of the poet Longfellow and is now owned by his daughter

time and tourists besides must have been a tax; yet all were welcome. Even the Hessians were freely admitted when four thousand captives were sent to Charlottesville in 1779.

Every traveler left testimony to Jefferson's charming entertainment. The Marquis de Chastellux made a visit in 1782, and said the days passed like minutes. Jefferson was most happy in the visit of Lafayette in 1825. He was waiting,

The sorrow that visited Monticello was not lifted for years, until Jefferson returned from France in 1794 to enjoy it with its fond associations and the new life that his three grandchildren brought into the house.

Jefferson made Monticello the wonder of Virginia. He not only brought handsome furniture and works of art from France, but many ideas with regard to house decoration and landscape gardening, and imported Italians to do the ornamental work. In 1802 Monticello was considered finished: it had been thirty years in building. Fifty guests at a



DOROTHY QUINCY MANSION, QUINCY, MASS.

Built in 1636. Now the home of the Massachusetts Colonial Dames

AMERICAN HISTORIC HOMES

in the old southern style, on the portico to receive the distinguished guest, who arrived with an escort of one hundred and twenty mounted men. They burst into tears as they fell into each other's arms. Among the four hundred men who witnessed this scene there was not a dry eye. It was fitting that Jefferson should have died in the house



THE WARNER HOUSE, PORTSMOUTH, N. H.

This house was built in 1718. The bricks were brought over from Holland

Harlem Heights. Colonel Morris came to America with General Braddock. He married the heiress, Mary Phillipse, an old flame of George Washington's. Life was conducted there with elegance and style until the house was confiscated at the beginning of the Revolution. After the battle of Long Island (August 27, 1776) Washington occupied



WENTWORTH HOUSE, PORTSMOUTH, N. H.

Built in 1750. In this house Governor Wentworth married Martha Hilton

he so dearly loved. He died in 1826 on the day that he did so much to make memorable, July 4. His tomb at Monticello bears, according to his request, a statement that he was the author of the Declaration of Independence.

THE HOME OF ROGER MORRIS

A handsome New York country seat was that of Colonel Roger Morris on



KITTREDGE HOUSE, NORTH ANDOVER, MASS.

Built in 1728

the Morris house for several weeks. Soon after his arrival the battle of Harlem Heights was fought (September 16, 1776); and there Washington prepared his despatches for Congress. From its balcony, too, he doubtless watched the great fire of New York lighting the sky and river with its vivid glow, ten miles away.

AARON BURR AND MADAM JUMEL

On October 29 Washington removed to Kingsbridge, and the British took possession. First Sir Henry Clinton occupied it as headquarters, and then Baron von Knyphausen, the Hessian general. After the Revolution the mansion was a tavern (Calumet Hall), and after passing through various hands became in 1810 the property of Stephen Jumel, a French merchant, who had married the handsome Eliza Bowen in 1804. Here the Jumels lived in style, bringing much beautiful furniture from France, and entertaining distinguished guests, among whom were Lafayette and Joseph Bonaparte. After the death of her husband Madam Jumel became infatuated with Aaron Burr; though there seems to have been little romance on his side. They were married there. The house was well known to Aaron Burr; for thither (in September, 1776), he took a rear detachment from New York, when they were enthusiastically welcomed by the troops who had given them up as lost.

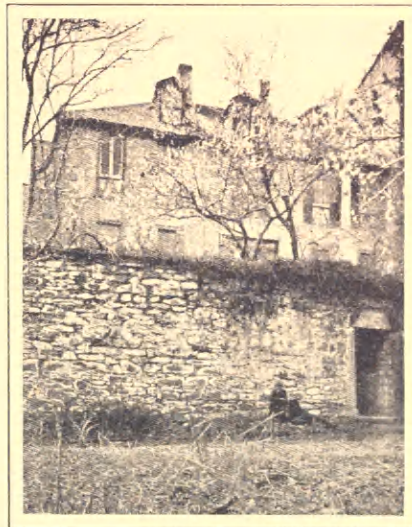
Although there still lingers some atmosphere of the early nineteenth century, the Revolutionary period claims the chief interest, because the greater personalities and the heroic deeds that were planned within its walls blot out the smaller ones, like the double writings on old parchments. The house is a beautiful example of eighteenth century architecture.



Courtesy of Dodd, Mead & Co.

VAN CORTLANDT MANOR HOUSE, CROTON POINT, N. Y.

Originally a blockhouse built by Governor Dongan in 1681. Bought by Stephanus Van Cortlandt in 1697. It is still in possession of the family



Courtesy of Dodd, Mead & Co.

CARLYSLE HOUSE, ALEXANDRIA, VA.

Built in 1752. It rests upon an old fort. Gen. Braddock was entertained here in 1755, and George Washington was a frequent guest

THE PICKERING HOUSE

No American town contains so many examples of ancient houses as Salem. The Pickering house on Broad Street is particularly interesting, because of its quaint architecture, its fine preservation, and the fact that the Pickering family has lived in it from 1651 to the present day. Still standing on its green lawn, amid flowers and shrubs, and containing much old furniture, it tells a continuous story of social life, flowing quietly during some generations, and again interrupted during others with exciting scenes in the piping times of fife and drum. Brave Pickering sallied forth to fight against the Indians in King Philip's war; and there Timothy Pickering (1745-1829), leader of the Salem patriots, was born. From its door he went to command the troops that held North Bridge in 1774, and from there he went with his regiment of Salem men to join General Washington in New Jersey; and from there he went in 1803 to be United States senator and leader of the Federal Party. There, General Washington visited him.

The Pickering House is of the type known as the "garrison house," built on heavy oak frames, with the second story leaning over the first, and sometimes the attic projecting over that again. Sharp-peaked gables broke up the roof somewhat fantastically, and the small windows were lighted with diamond-shaped panes, heavily leaded.

THE WITCH HOUSE

The Witch House was originally of the style of architecture which Hawthorne made so famous in his "The House of the Seven Gables." It was the home of Roger Williams, who as teacher and pastor saw many people with their troubles, until he had troubles of his own and was banished in 1635. Thence he fled to the shores of Narragansett Bay in the depth of winter. The house then became the property of Captain Richard Davenport, who conveyed it with two acres in 1674 to Jonathan Corwin, one of the judges in the witchcraft mania of 1692.

Private examinations and grand jury proceedings were held in the southeast room, where the poor, frightened people—men, women, and little children—were accused of having signed compacts with Satan, of drinking blood, and of being able to transform themselves. From there they were sent to jail and Gallows Hill. Business was suspended in Salem, terror was on every face, and fear was in every heart. No wonder that when twilight fell the streets were deserted, and none cared to look at the



MORVEN, PRINCETON, NEW JERSEY

The home of Richard Stockton, one of the signers of the Declaration of Independence. It was built about the beginning of the eighteenth century, and it has remained in possession of the Stockton family ever since

little, lozenge-paned windows of the house on Essex Street, dimly reddened from the candles within, where the judge looked over his lists of condemned and suspected. Who would be the next?

All picturesqueness vanished with the alterations of 1746 and 1772; but the dark cloud hovers over the Witch House, and its history makes it a landmark.

FINE COLONIAL HOMES

I have here taken account of a few of the most interesting historic homes of America. There are many others, varied in character, and in their associations. It is astonishing to realize what a number of attractive old homes still exist. Our people began very early to build houses that were intended not only for comfortable but for elegant living. The colonists brought education and refinement with them: they were pioneers in circumstance, but not in taste and habit. As early as 1632, twelve years after the Mayflower landed and four years after John Endicott arrived at Salem with the Massachusetts Bay Company, John Winthrop found it necessary to say to his deputy that he did "not well to bestow too much cost about wainscoting and adorning his house in the beginning of a plantation, both in regard of the public charges and example." Winthrop's advice was, however, not heeded, because records show that "great houses" multiplied.

Americans may well be proud of their colonial homesteads, and of the life and society that they represent.



THE DINING ROOM OF ASHLAND
The home of Henry Clay

SUPPLEMENTARY READING

SOME COLONIAL MANSIONS AND THOSE WHO LIVED IN THEM

By Thomas Allen Glenn.

(First series, 1897.)

SOME COLONIAL MANSIONS AND THOSE WHO LIVED IN THEM

By Thomas Allen Glenn.

(Second series, 1900.)

COUNTRY HOMES OF FAMOUS AMERICANS

By Oliver Bronson Capen.

BARONS OF THE POTOMAC AND THE RAPPAHANNOCK

By Moncure D. Conway.

HISTORIC FIELDS AND MANSIONS OF MIDDLESEX

By Samuel Adams Drake.

HISTORIC MANSIONS AND HIGHWAYS AROUND BOSTON (new edition)

By Samuel Adams Drake.

QUINCY: ITS PATRIOTS; THEIR DEEDS, HOMES AND DESCENDANTS

By Daniel Munro Wilson.

HISTORIC HOMES OF NEW ENGLAND

By Mary H. Northend.

HISTORIC BUILDINGS OF AMERICA

By Esther Singleton.

HISTORIC LANDMARKS OF AMERICA

By Esther Singleton.

COLONIAL MANSIONS OF MARYLAND AND DELAWARE

By John Martin Hammond.



THE MENTOR READING CIRCLE



No one can look over these pictures of old American homes without being struck by the variety of architectural styles revealed in the houses. The pictures were not chosen, in this case, however, for their architectural interest. The Mentor will publish an article later on devoted to the architecture of American homes. Miss

Payne's cottage in East Hampton is just such a simple structure as the human heart yearns for when it feels the call of home.

And yet, though "Home, Sweet Home" may be called today a humble cottage, it is in fact a very staunch and sturdy house. When it was constructed in 1700 it was considered a superior piece of workmanship and a great credit to its builder. An interior room of "Home, Sweet Home" is shown in The Mentor No. 62—devoted to "American Colonial Furniture"—and a description of the quaint old house is given there.

★ ★ ★

Arlington, is associated in its history with two celebrated families—the Lees and the Washingtons. The house was built by George Washington Parke Custis, Washington's step-grandson. In 1802, after the breaking up of the Washington family at Mount Vernon, Mr. Custis began the construc-



ARLINGTON, VA., Home of Robert E. Lee

Singleton made her selection of subjects with the thought first and foremost of their historic associations.

★ ★ ★

It is interesting, therefore, to note that these houses show as wide a range in historical as they do in architectural interest. The two pictures printed together on this page serve well to illustrate this fact. Side by side we show the imposing mansion in which General Robert E. Lee lived, and the humble house which John Howard Payne immortalized with his poem, "Home, Sweet Home."

★ ★ ★

What a contrast—Arlington, the home of a general who won immortality in war; the other the rose embowered cottage of a poet who sang of peace!

The Arlington home appeals to us as a most fitting residence for the distinguished family of Lees—a structure so stately in style that, without any alteration, it fills impressively its present place as a public memorial building; while John Howard



HOME, SWEET HOME, East Hampton, Long Island

tion of this beautiful mansion on the edge of a bluff 200 feet above the Potomac. As a boy Robert E. Lee had frequently visited Arlington, and in 1831, when he was a lieutenant in the United States Army and twenty-four years of age, he married Mr. Custis' only daughter. Aside from its historic associations, Arlington has always been distinguished for its classic beauty. Before the Civil War it was considered the finest piece of architecture of all the mansions in the South.

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3. Washington, the Capital	28. The Wife in Art	54. George Washington
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25. American Novelists	50. Ancient Athens	76. Grecian Masterpieces
	51. The Barbizon Painters	77. Fathers of the Constitution
		78. Masters of the Piano

THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on March 1, will contain six beautiful photogravures

BEAUTY SPOTS OF INDIA

Lake Temple, Madura, Southern India; Tank and Rock Temple, Trichinopoly, Southern India; Dilwarra Jain Temple, Mt. Abu, Western India; Island Palace of the Maharana, Udaipur, Central India; Jain Temple, Calcutta, Northeast India; Taj Mahal, Agra, Central India

By DWIGHT L. ELMENDORF, Lecturer and Traveler

NUMBERS TO FOLLOW

Mar. 15. ETCHERS AND ETCHING

An interesting and instructive article on the great masters of etching, by a leading authority.

By Frank Weitenkamp, Author of "How to Appreciate Prints," Etc.

April 15. CHINA

This number, devoted to a country that is just now awakening from a sleep of centuries, will be one of the most important of the travel series.

By Dwight L. Elmendorf, Lecturer and Traveler.

April 1. OLIVER CROMWELL

Professor Hart sums up the career of the great Protector in one of his usual entertaining and vivid articles.

By Albert Bushnell Hart, Professor of Government, Harvard University.

May 1. FAVORITE TREES

Dr. Hornaday in his timely, authoritative, and entertaining article tells of the trees that everyone knows and loves—the White Elm, White Oak, Maple, Pine, Chestnut, and Poplar.

By W. T. Hornaday, Director New York Zoological Park.

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MARCH 1 1915
Vol 3 No 2

THE MENTOR

BEAUTY SPOTS
OF INDIA

DEPARTMENT OF
TRAVEL

Serial Number 78

FIFTEEN CENTS A COPY

The Mentor Association

ESTABLISHED FOR THE DEVELOPMENT OF
A POPULAR INTEREST IN ART, LITERATURE,
SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE MENTOR

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BEAUTY SPOTS OF INDIA

By DWIGHT L. ELMENDORF

Lecturer and Traveler



THE MENTOR · DEPARTMENT OF TRAVEL · MARCH 1, 1915

MENTOR GRAVURES

LAKE TEMPLE,
MADURA,
SOUTHERN INDIA

TANK AND ROCK
TEMPLE,
TRICHINOPOLY,
SOUTHERN INDIA

DILWARRA JAIN
TEMPLE,
MT. ABU,
WESTERN INDIA



Entrance to the Great Temple, Madura

MENTOR GRAVURES

ISLAND PALACE OF
THE MAHARANA,
UDAIPUR,
CENTRAL INDIA

JAIN TEMPLE,
CALCUTTA,
NORTHEAST INDIA

TAJ MAHAL,
AGRA,
CENTRAL INDIA



MOST people know in a general way that India is a very large and interesting country; but very few who have not been there appreciate how vast it is, and how numerous and how varied in character are the interesting things to be seen there. The name India covers a great triangular peninsula which stretches down into the southern waters and is washed by the Arabian Sea on the west and the Bay of Bengal on the east. It is equal in area to the whole of Europe without Russia, and is varied enough in its characteristics to be a dozen countries.

The census of 1911 gave the full population of India, as it is commonly known, as more than 315,000,000. Of this population 123,000 are British, and nearly two-thirds of these are soldiers. The British troops, including officers, amount to 75,000, and when to this is added the 160,000 native troops, the full standing army of Great Britain in India consists of 235,000.

The great native population speaks fifty different languages, and, while we of the West know the whole land as India, they have no word in common to refer to their country. The name India comes to us from the Persians; the latter gave the name Hind to the dwellers in the basin

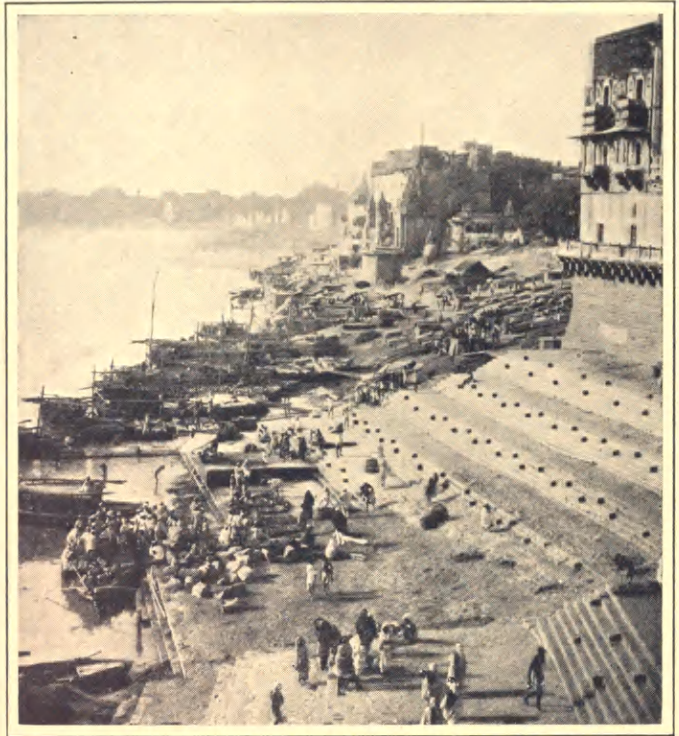
of the Sindhu River, a Sanskrit name for the Indus. The river is still called Sind; while the land is referred to by the natives as Hind and by the English as India. So we see how the national name of Hindu originated. From that came Hindustan, which is a province.

No adequate description of the whole of India can be given in a brief article. There is almost nothing that can be said about one part of the country that is true of all parts of it. The familiar lines "From Greenland's icy mountains to India's coral strand"

were intended to raise an image in the mind of wide, extending area, and contrasting physical conditions. As far as physical contrasts are concerned, however, it is not necessary to look to Greenland. There is climate Arctic enough in character in the Himalayas, which skirt the north of India, and contain a number of the highest mountain peaks in the world. There we find a region of perpetual ice and snow, and a temperature as severe as that of Greenland. In contrast to this the lower point of India's vast triangle is in the hottest equatorial regions.

Geologically as well as physically India has three distinct regions,—the Himalaya Mountain region; the Lower Peninsula region, with a central tableland varying from 1,500 to 2,000 feet in height; and between these two the great plains of the Ganges and the Indus Rivers. Few travelers ever venture into the frozen fastnesses of the Himalayas: that region is for the explorer and the hardy adventurer. The lower point and the island of Ceylon nearby are well known and well traveled; but the localities in India that are most familiar to visitors from the West are in the central plains and the adjacent hill country.

Bombay is a point of arrival for many. That city is on the western coast, about halfway between the northern and southernmost limits of



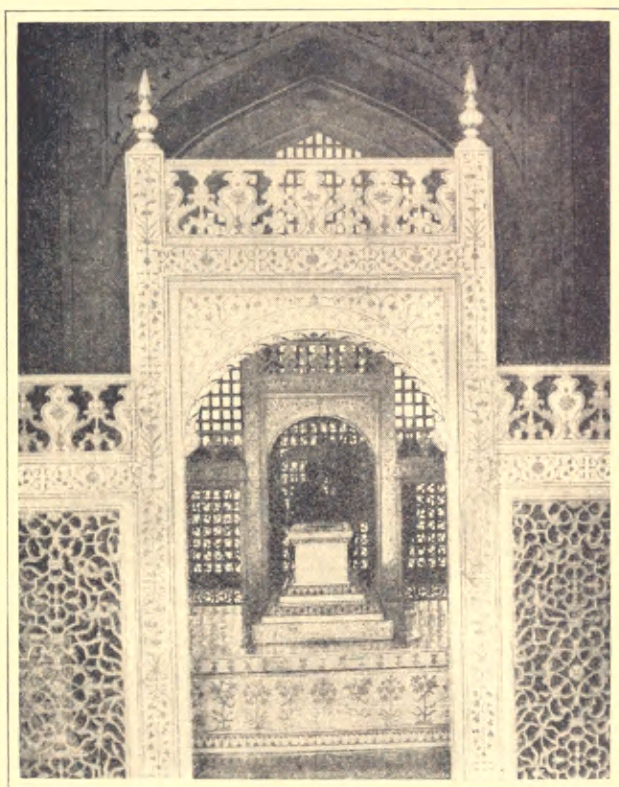
A VIEW ALONG THE BANKS OF THE GANGES RIVER

the peninsula. Bombay is the second largest city in India, with a population of nearly 980,000. It is a busy, commercial metropolis, and most attractive in its situation and surroundings; but it is not a place where the traveler as a rule lingers very long. He will be drawn on to the cities where the history of Anglo-India has been made, such as Calcutta, Cawnpore, Lucknow, and Allahabad (ah-lah-hah-bahd'). He will turn to the places where the beautiful things of India are to be seen,—Delhi with its exquisite architectural monuments, Agra (ah'-grah) with its peerless gem, the Taj Mahal (tazh ma-hahl'), and the points along the banks of the Ganges, where there are many interesting and attractive structures.

AGRA

Whenever my mind turns to India my first thought is always of Agra and the Taj Mahal. I dare say that is the experience of most travelers. It is only natural; for the Taj Mahal is not only the most beautiful structures in a land filled with architectural gems, but is one of the most

exquisite buildings in the world. As such it has been described in a former number of *The Mentor*.* There are many ways, however, of looking at the Taj Mahal. It has been considered in *The Mentor* as an architectural structure. To the ordinary observer the building makes an appeal that is more emotional than intellectual. The student may analyze the elements that combine to produce the extraordinary effect; but most people are in no mood for analysis when they gaze upon the lovely features of the Taj. They prefer to yield themselves to the emotions of the moment, wandering about the building so as to view it from different points, revisiting it again



THE SARCOPHAGUS IN THE TAJ MAHAL, AGRA

Surrounded by the most beautiful marble screen in the world

*Number 33, "Beautiful Buildings of the World."

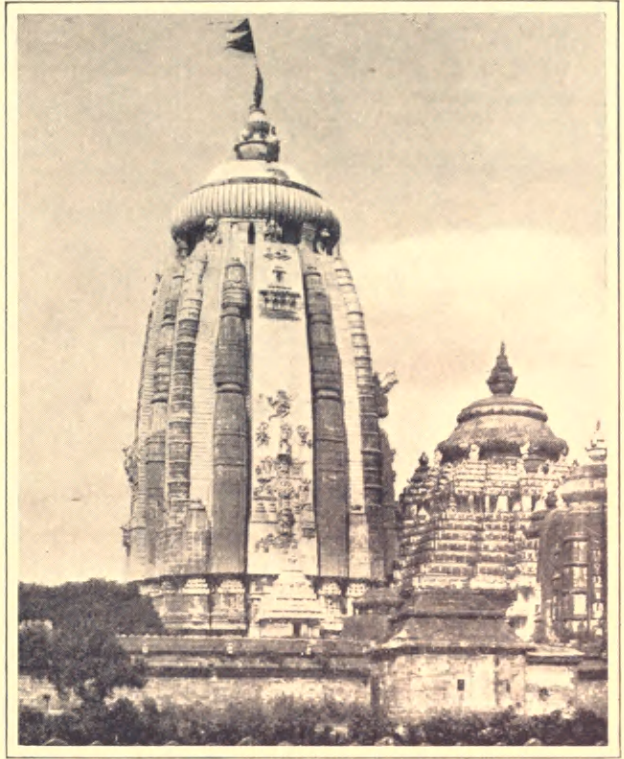


ELABORATE PAGODAS, MADURA
Two of the nine pagodas of the great Hindu temple

when the sun has set it in a different light, then a third time to see it transfigured in the moonlight. Some think that the best time to visit the Taj Mahal is late in the afternoon. But in the rays of the moon it is a vision of delicate beauty that, once seen, can never be forgotten. It has often been remarked that a great attraction of the Taj Mahal is its setting. This is true. The surroundings are most picturesque. The gardens are artistically laid out and well kept. The great gateway of the Garden Court,

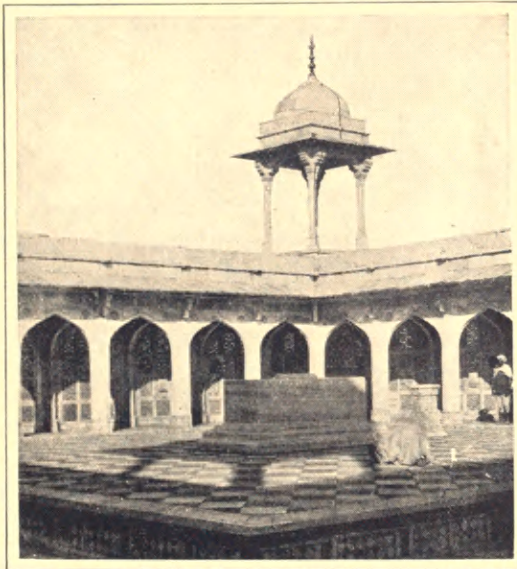
BEAUTY SPOTS OF INDIA

which was built in 1648, is a worthy companion structure to the Taj itself. Every feature of the gateway, the garden, and the tomb itself leads you into a fitting frame of mind to enter "The Crown Lady's Tomb." There, recalling the story of Shah Jahan's (ja-hahn') favorite queen, you gaze in wonder at the great central marble platform on which the tomb of Mumtaz-i-Mahal rests. It is all very beautiful and very impressive. The great tomb stands under the center of the dome, which rises to a height of 210 feet, and is surrounded by columns and arches exquisitely carved, decorated,



SRI MANDIR, PURI

The Jaganath Temple, where one hundred thousand pilgrims attend festivals, bringing gifts



TOMB OF EMPEROR AKBAR, SIKANDRA

The famous Koh-i-nur diamond, now owned by the king of England, was once set in the small pillar beyond the kneeling figure

and inlaid with precious stones. It is no exaggeration to say that these designs form the most beautiful and precious style of ornament known in architecture.

In Agra is another building which might fairly be called a rival in beauty to the Taj Mahal. It is the Pearl Mosque, one of the purest and most elegant buildings of its class. This too was built by Shah Jahan, and it shows in all its features the taste of the planner and builder of the Taj Mahal. The mosque proper is 149 feet by 56 feet, and it gets its name from an inscription that



THE CORRIDOR OF THE DILWARRA JAIN TEMPLE, MT. ABU

runs the whole length of the entablature over the front row of pillars. These letters are of black marble inlaid into white, and they state that the mosque may be likened to a precious pearl; for no other mosque is lined throughout with marble like this.

THE LAKE PALACE

So exquisite in line and delicate in color are some of the structures of India that they seem at times too lovely to be real. That is the impression created by the Taj Mahal when seen under certain conditions. A like feeling is aroused by the sight of the Island Palace. In the center of India, situated 2,000 feet above the sea level, is the picturesque capital city of Udaipur (oo-dy-poor'), and the particular gem of beauty that it holds is the Maharana's Palace, situated in beautiful Pichola Lake. Among all the beautiful buildings that I have seen this extraordinary structure is unique and distinctive. Viewed from the banks of the lake it seems to have grown actually out of the water. It is of quadrangular shape, and built of granite and marble, flanked with octagonal towers and crowned with cupolas. Although it was built at various periods, uniformity of design has been preserved. The beautiful marble forms are now grouped in such a manner as to hold the island like a band and to frame the green trees within. The most attractive view is the one shown in The Mentor picture. It offers here a composition which nature and art have combined to perfect.

The white walls and towers cast pearly reflections on the surface of the lake. The foliage adds a deeper tone that gives substance to the fairylike structure, and across the lake and far beyond the palace a picturesque mountain forms a background against the sky.

A LAKE TEMPLE

Madura (mad'-u-rah) is a long way down the peninsula, and a trip of many miles from Udaipur. It is near the lowest point of the peninsula, and less than sixty miles from the gulf shore. Most people who travel down through India to cross the Gulf of Manaar (mah-nahr') to Ceylon (see-lon') pause at Trichinopoly (trich-in-op'-o-li) and at Madura; for in each of these places are sights well worth seeing.

The great temple at Madura is not far from the railway station, and it catches your eye as soon as you arrive. It is most impressive, but not

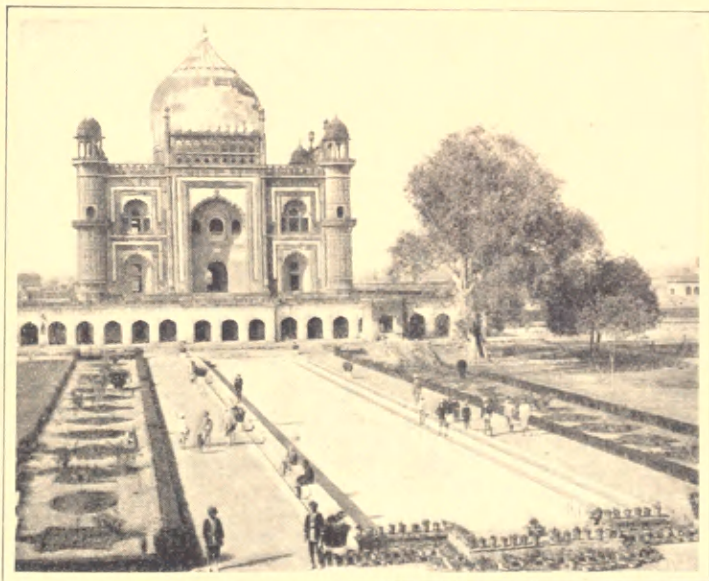
BEAUTY SPOTS OF INDIA

so beautiful a sight as that of the Lake Temple, which is about a mile beyond. You will find this exquisite building in the Vandiyen Teppa Kulam or reservoir. The water is retained by a magnificent granite wall, and in the center is an artificial island, on which has been erected a temple which in charm of design and picturesqueness of situation is not surpassed in all India.

When you have delighted your eyes with the sight of this attractive little structure, go back to the great temple in the town. It is not well situated. The street approaching it is narrow, and the huts of the town are close together; but the great temple should be visited, for, apart from its extraordinary size, it is the most interesting of all Hindu shrines of India, because it gives one a most complete idea of the Hindu ritual. It was built 300 years ago—a statement which brings to mind the fact that India offers a greater variety in architectural styles than any other country in the world, and that it is necessary to know the date of construction and the history of a building in order to understand its structural features.

India is a country of many ancient religions, and each of them left a stamp on its architecture. The Parsees, followers of Zoroaster and formerly inhabitants of Persia, called the “fire worshipers,” settled long ago in India, and have many devotees there now. Mohammedanism took root in India; also Buddhism, and the Sikh (seek), and the Jain (jyne) religions. These religions and others have a strong hold in India, and out of each religion grew distinct architectural styles. In fact religion had so great an influence upon architecture that the different styles in India have come to be classified as Buddhist, Jain, Brahman, and Mohammedan. The Christian religion is firmly established in India (there are nearly 4,000,000 Christians there); but the Christian churches are not of course included in considering Indian architecture.

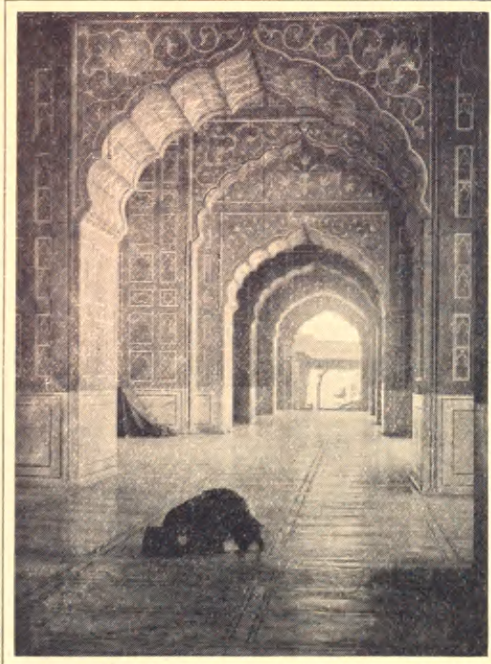
The Buddhists were great excavators, and are known for their cave work.



TOMB OF SAFDAR JANG, DELHI

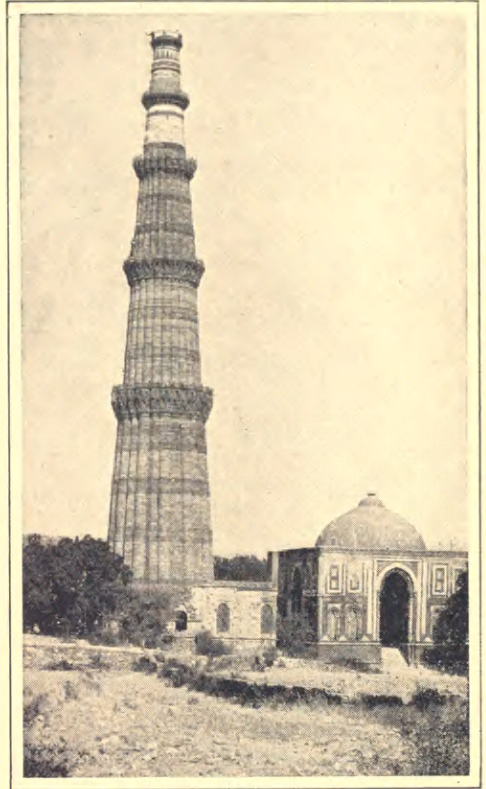
BEAUTY SPOTS OF INDIA

They distinguished their faith by the erection of topes (towers or domes constructed for sacred purposes) and memorial pillars. The Jains were great builders, and their imposing structures are recognizable by certain definite features, particularly by the great number of columns, which they arranged in squares, and by their domes, which were built, like their arches, horizontally, and gave the effect of odd-shaped caps. A great glory of architecture was revealed in India in Brahman and Mohammedan art. Many of the splendid, imposing temples are Brahman. The beautiful, vaulted mosques, with their domes and minarets, and the elaborately carved and decorated palaces, are Mohammedan. These are the principal styles; but architectural



JÂMI MUSJID, DELHI

Looking north through the interior of the mosque



KUTB MINAR, DELHI

This magnificent tower of victory stands near the great mosque of Kutb ul Islam

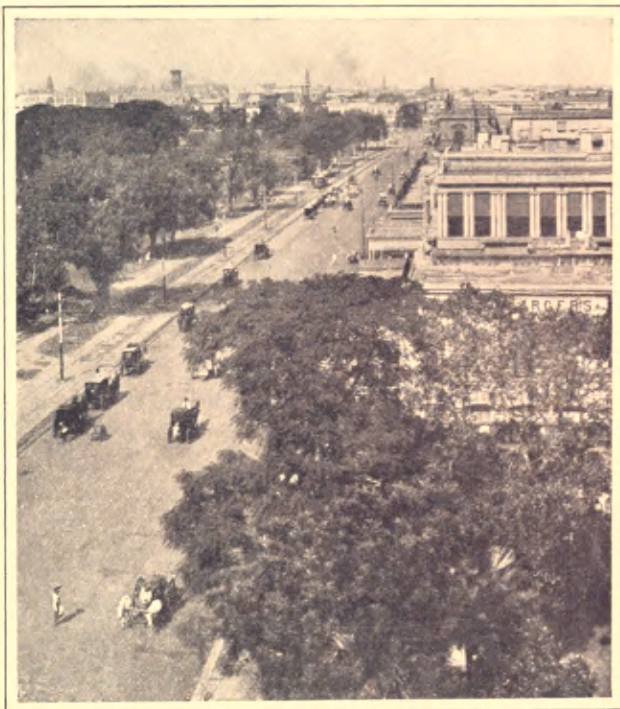
forms of one sort and another were taken by the builders of old from various sources within India and in Burma and elsewhere.

This country is therefore an inspiring place for the student of architecture. He will find as great an interest in the location and surroundings of these remarkable structures as he will in the different styles of architecture that they reveal. The builders of India sought picturesque spots. They would seize upon a small island and transform it into a fairy creation. They would take a rock and extend its form with the masonry of an imposing castle or temple.

TANK AND ROCK TEMPLE.

An example of the latter is to be found at Trichinopoly, not far from Madura. On the north side of this town is a great rock surmounted by a temple, and in odd contrast to this, at the foot of the west side, is a large tank with stone steps and a pavilion in the center. It is a spot not only of picturesque but of historic interest. Lord Clive, the English conqueror of India, lived in one of the small houses beside this pond somewhere about 1752.

The temple that rears its head upon the rock at the back was built by a Madura prince about 1660. It is ascended by a covered passage which leads up to the top from the south. On the summit there is a pavilion affording one of the finest views to be seen anywhere in the plains of southern India. This is not because the rock is so high (it is only 236 feet in altitude), but the plains about are so level that this height is sufficient to command a wide stretch of country. The temple itself, as well as monuments and decorations, suggests the architecture of the Jains.



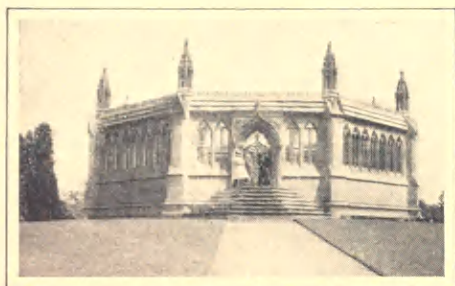
CALCUTTA

This city is the headquarters of the government of the Lower Provinces of Bengal. It is an important manufacturing center, with a population of 1,200,000

THE DILWARRA TEMPLES

The Jains are not strictly a separate religious sect. They are a monastic organization, and their order includes four classes,—monks, nuns, lay brothers, and lay sisters. They are extremely devout, and their temples and shrines are worshipping places of profound sacredness. They often built their temples in groups or what may be called cities of temples, and their love for the picturesque led them to construct their sacred cities sometimes in deep and secluded valleys and sometimes on hilltops, as at Mt. Abu (ah'-boo). The Dilwarra Temple at Mt. Abu is one of the most famous of all shrines of the Jains.

The plateau at the top of Mt. Abu is fourteen miles by four miles, and ranges in height from 4,000 to 5,600 feet. The climate is pleasant and



MEMORIAL AT CAWNPORE

This screen incloses the well where on July 15, 1857, during the Indian mutiny, many women and children were massacred

population of the city is close to 900,000, and when the suburbs are added the total rises well over 1,200,000. It is a city of enormous trade, and its principal feature is the port, which extends from Garden Reach to Cossipore, over nine miles. At the Durbar in December, 1911, the king declared that "Calcutta must always remain the premier city of India." It is the capital of British India and also of the province of Bengal. It is situated on the east bank of the Hugli (hoog'-lee) River, about eighty miles from the sea, at the point on the east coast of India where the Ganges opens its many mouths into the Bay of Bengal.

Calcutta, like Allahabad and Cawnpore, is prominently associated with the military history of Anglo-India. The awful tragedy of the "Black Hole of Calcutta," and the atrocities at Cawnpore in the Sepoy Rebellion, the relief of Lucknow,—these and many other incidents are familiar to readers of Indian history. Calcutta is a city of beautiful streets, buildings, and monuments, of gaiety, and of fashion. There is enough of interest and of instruction in Calcutta to hold a visitor for many weeks. With the thought of the beauty spots and attractive architectural structures of India, however, the Jain temples would be one of the first objects to be sought. These beautiful buildings are situated close to Cornwallis

inviting. Many people go there for the summer season. The Dilwarra Temples are the great attraction for sight-seers. They are very beautiful, and, as one author has written, "they find a fitting framework in their nest of mango trees with green fields of barley waving at their feet, and high hills surrounding them on all sides."

THE JAIN TEMPLE IN CALCUTTA

Calcutta is the largest city in India, and the leading port of the East. The



THE MAUSOLEUM IMAMBARA, LUCKNOW
Looking over the court to the entrance gate

BEAUTY SPOTS OF INDIA

Square, in a garden by the name of Badri Das. They are built of marble and, taken with the surrounding gardens, they form one of the prettiest sights in the city. The temples are very pronounced and striking examples of Jain architecture. The style is pointed. The roofs are surmounted by many sharp little spires, and are supported by horizontal arches. The walls and ceilings are covered with delicately traced decoration. Elaboration of detail is carried to the extreme. In this particular, as well as in the character of the decoration, there is a suggestion of Chinese art.



DELHI

The largest Mohammedan mosque in the world

These are a few of the beauty spots of India. Years may be spent in the study of its life and art. The beginnings of both are far, far back, and a thorough knowledge of them can be acquired only through long study and observation. That the time so spent would be full of delight as well as of profit I can bear witness; for my own visits to India have left an impression on my

mind of varied beauty in nature and in art that is vivid and ineffaceable; and though my visits there have been prolonged, I have brought from them the feeling that the riches of that great peninsula have been revealed to me only in part. India presents so many aspects! Its ancient history and religious life draw students. Its architecture draws the lover of art. Its varied and highly colored life attracts all who are interested in mankind. And the superb scenery compels the wonder and enthusiasm of the lover of nature.

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INDIA OF THE RAJAS

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Sir John Strachey.

HISTORY OF INDIAN AND EASTERN
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CALCUTTA, OLD AND NEW

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CAWNPORE

By Sir G. O. Trevelyan.

DELHI: PAST AND PRESENT

By H. C. Fanshawe.

CITIES OF INDIA

By Sir G. W. Forrest.



THE OPEN LETTER



We have lived for two years in an atmosphere of "It." The correspondence that comes to The Mentor office bristles with "it." The very walls echo with "it." From all quarters we hear of the good work that "it" is doing. "I have been a reader of The Mentor from the first issue," writes one, "and I feel that I cannot do without it." Others write: "It is delightful." "It is worth while." "It is wonderful." And, best of all, many write: "It helps me."

That is the message that means most to us: "It helps me." And it is a delight as well as a satisfaction to know that The Mentor helps so many, and that "it" is appreciated wherever "it" is known. Let me say, though, to you, good reader, that I know a better word in the cause of human service than "It." The Mentor is not "It." The Mentor is a *personality*, and from the very beginning the keynote of The Mentor Association has been *personality*.

★ ★ ★

The Mentor began with *personality*. The plan came out of a personal talk between a business man and several of his associates. None of us will ever forget that conversation. Don't think that we were simply discussing the publication of another magazine—nothing of the sort. Our idea of The Mentor was one of personal service—one person helping another in a broad effort for self-improvement. "We all want knowledge, and we all want to add to the knowledge we have"—that was the simple proposition. We knew of no publishing plan that had for its particular purpose the development of a popular interest in the various fields of knowledge. It was for that purpose that we established The Mentor Association.

★ ★ ★

But, in a sense, we did not really establish it at all. You did that. We started it; but it was your ready appreciation and encouragement that really established it.

When, in that first conversation, The Mentor plan was developed, we all thought that there was a place for it, and that many people would welcome the service that The Mentor proposed to give. As The Mentor became better known, and the membership of the Asso-

ciation grew into thousands, we felt a natural satisfaction in seeing the soundness of the plan confirmed. But what fully established The Mentor plan, and what now crowns it and fills our cup brimful of happiness, is the assurance that comes in every mail that The Mentor is a great benefit—as some call it, "an actual boon."

★ ★ ★

I cannot think of the members of this Association in the mass. You are so many thousand individual persons, and, as the service that we give in The Mentor increases, I feel the personal touch grow closer. You see, The Mentor is entirely different from a magazine. Reading matter and pictures are only the beginning of The Mentor Service. The best part of it is the personal assistance in the way of advice, suggestion, and information. You want to be guided in courses of reading; you want to know facts in addition to those supplied in The Mentor pages; you want to know where and how to get pictures and books; you want to know hundreds of things that are suggested by The Mentor Courses. That is the service that helps you most, and that is the service we take satisfaction in giving. At our hand are reference libraries, the great book establishments of the country, the great art shops, museums, and back of all, the knowledge, judgment, and taste of the men and women who are associated with The Mentor in an advisory capacity. All this is yours. You have only to ask for it.

★ ★ ★

I have come to know many of The Mentor readers personally in correspondence. It is the greatest pleasure that The Mentor work affords. With every letter the value of the service increases, the vitality of the plan grows, the field of its usefulness expands. And so I am going to make a letter of this page—an "Open Letter" in which matters of interest will be taken up in the same direct, personal way as in our daily letters.

W. D. Moffat
EDITOR

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THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on March 15, will contain six beautiful photogravures.

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An interesting and instructive article on the great masters of etching, by a leading authority, accompanied by representative specimens of their work.

By *FRANK WEITENKAMPF*,
Author of "How to Appreciate Prints," Etc.

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April 1. OLIVER CROMWELL

Professor Hart sums up the career of the great Protector in one of his usual entertaining and vivid articles.

By *Albert Bushnell Hart, Professor of Government, Harvard University.*

April 15. CHINA

This number, devoted to a country that is just now awakening from a sleep of centuries, will be one of the most important of the travel series.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

May 1. FAVORITE TREES

Dr. Hornaday in his timely, authoritative, and entertaining article tells of the trees that everyone knows and loves—the White Elm, White Oak, Maple, Pine, Chestnut, and Poplar.

By *W. T. Hornaday, Director New York Zoological Park.*

May 15. YELLOWSTONE PARK

Our greatest national park is a subject of interest to everyone. Mr. Elmendorf's article, fully illustrated with beautiful pictures of the park, is thoroughly instructive and entertaining.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

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MARCH 15, 1915
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THE MENTOR

ETCHERS
AND ETCHING

DEPARTMENT OF
FINE ARTS

Serial No. 79

FIFTEEN CENTS A COPY

The Mentor Association

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ETCHERS AND ETCHING

By FRANK WEITENKAMPF, LL. D.

*Chief, Art and Prints Divisions, New York Public Library
Author of "How to Appreciate Prints," "American Graphic Art," etc.*

THE MENTOR



DEPARTMENT
OF FINE ARTS



MARCH 15, 1915



PORTRAIT
OF PETER
BREUGHEL

By Anthony
Van Dyck



Courtesy the New York Public Library, Prints Div.

MENTOR GRAVURES

SHERE MILL POND

By Sir Francis Seymour Haden

THE RIVA (Number 1)

By J. A. M. Whistler

THE ABSIDE OF
NOTRE DAME

By Charles Meryon

LE BOUVIER

(The Cowherd)

By Claude Lorrain

REMBRANDT'S

MOTHER

By Rembrandt

THE FAMILY

By Adrian van Ostade

WHAT is an etching? The word *etching* is often used with familiarity; but how many who use it know how an etching is produced? It will not do to reply, "I don't know anything about etching; but I know what I like." A little elementary knowledge of processes is necessary for the proper appreciation of any art. The medium—that is, the tools with which and the materials from which a work of art is made—imposes its limits on the artist and its nature on the result. But within these limits, to be respected by the artist, lie also its possibilities, to be realized by him. The sculptor's clay model will be differently attacked by him, according to the material (bronze, marble, granite, terracotta) in which it is to be reproduced. The painting in oil, in water color, in pastel, each has its characteristic appearance, based on the manner of production. So also has etching its own characteristics, which make it different from all other reproductive arts: from copper engraving, wood engraving, or lithography. Each medium has its proper field of expression, within which lies its charm and its appeal.

How then is an etching produced? A copper plate is polished, covered with a thin coating of "etching ground" (which may consist of white wax, gum mastic, and asphaltum), and the latter smoked over. On this "grounded" surface the artist draws with a steel point (the "etching needle"), which lays bare the copper wherever it passes. The design thus stands out copper-colored from the smoked ground. The plate is then subjected to the action of acid, which eats into the copper wherever the needle bared it, and where it is therefore no longer protected by the etching ground. The remaining ground is then removed and the plate inked, the ink lodging in the lines of the design. The plate, with a sheet of paper laid on its inked surface, is placed on the "bed" of a copper-plate press, and drawn between its revolving rollers, the enormous pressure transferring the ink to the paper.

That is the process, in bare outlines,—a process which for centuries has had its peculiar charm for the artist because it has enabled him to practise a so-called "painter" art, or autographic art, giving reproductions of designs that bear the full impress of his individuality, presented directly, in lines drawn by himself, without the intervention of a professional engraver. The light touch of the needle gives freedom in effect, which is added to by the irregular action of the acid.

"Is an etching a copy or an original?" Since the work is dormant in the copper and comes to life only in the printed impression on paper, each such print is really an original, placing us in direct relation with the artist.

The qualities and possibilities of etching have called forth production as wide and varied in range as the difference in outlook between a Hollander of the sixteenth century and an American of the twentieth.



Courtesy of Fred. Keppel & Co.

THE FLOCK RESTING

By Nikolaas Berghem



Courtesy the New York Public Library, Prints Div.

THE DIGGERS

By J. F. Millet

There are about half a dozen great etchers; but also numerous minor ones well worth your notice; also we have etchers with us today.

Passing over earlier work, such as the landscapes of Altdorfer, or Dürer's few plates, or the free and experimentative work of Hercules Seghers, we come to Rembrandt, who looms with giant proportions. His range was wide and his power of expression varied. We generally regard etching as an art of suggestion rather than of completeness of effect; of indication, not elaboration. The line is a convention, a symbol (there are no lines in nature), and Rembrandt used it so in his little sketch of "Six's Bridge," done when waiting at Burgomaster Six's table for the girl who had run out to buy the missing mustard. Yet the same hand executed the well finished portrait of that same burgomaster, with delicate, soft shadows, in which the line is used simply as a means for producing tints.

Rembrandt is best approached first through his noteworthy portraits. Himself he used repeatedly as a model, notably "leaning on a sill" and "drawing at a window," the latter a particularly delightful presentation of personality, which meets our human sympathy. So does likewise his portrait of his mother, seated, beautiful in disclosure of character and technically interesting in the indication of texture of flesh and the various articles of dress. Then there are the portraits of



Courtesy the New York Public Library, Prints Div.

THE COLOSSEUM, ROME

By G. B. Piranesi, a famous Italian etcher

Clement Jonghe (pronounced by Whistler "without a flaw"), Bonus, Hareng, and others. It has been well said that Rembrandt's portraits have dignity without pretension, where many modern ones have pretension without dignity. In a number of landscapes, done with a light, delicate touch, he pictured the Dutch lowlands,—a few huts or trees in the foreground, from which the eye passes to the distance beyond, bathed in the slight haze of soft sea air. "They express the genius of the Dutch country," says Binyon, "as no other of his countrymen has expressed it." A noteworthy example is his "Goldweigher's Field." On the other hand, "The Three Trees" has dramatic intensity, a rich play of light and shade, that leads us naturally to religious figure pieces such as the famous "Christ Healing the Sick" (the "Hundred-Guilder Piece"), which "em-



Courtesy the New York Public Library, Prints Div.

THE BANKS OF THE SEINE AT BESONS

By Maxime Lalanne, the graceful and facile French etcher, whose touch is sure and workmanlike

bodies the whole range of human sympathy." To one beginning the study of etchings there will be much in Rembrandt's work which at first may seem uncouth. He may find architecture, or water, or nudes drawn with more apparent skill and ease by various moderns; but Rembrandt's is the supremacy of a big artistic personality, with its pervading and ennobling influences.

The seventeenth century saw a number of etchers in the Lowlands. There were Ruysdael (rois'-dahl), Waterloo, Everdingen, Breenberg, reproducing landscape. Potter, Dujardin, and Berghem did cattle and sheep pieces. Ostade (Os'-tah-de) described peasant life with good characterization and with fine craftsmanship. His pupil, Bega, (bay'-gah) presented similar subjects. The world of the noble in station and in mental accomplishment was depicted with admirable ease and refinement, and a graceful incisiveness, in portraits etched by Van Dyck, intended to be elaborated by engravers, "the most perfect models of portrait etching in existence," says A. M. Hind.

In England that industrious Bohemian, Wenzel Hollar, did many landscapes of quiet charm, and city scenes, with a technical skill which won praise from Haden. Some plates of muffs showed his ability in rendering textures. And in Italy the Tiepolos (tee-ay'-po-lo) reflected in etching the principles and manner of their painting, while Canaletto (cah-nah-let'-to) gave early expression to the modern enjoyment of



Courtesy the New York Public Library, Prints Div.

THE OLD COCK

A masterpiece of fowl characterization, by the French etcher, Felix Bracquemond

architecture as a pictorial subject. Later, in the eighteenth century, the Italian Piranesi, in large, effective plates, disclosed the beauties of Roman architecture. And in Spain, yet later, Goya was doing his extraordinary "Caprices," audacious satires, remarkably telling in their combination of vigorous line with the flat tints of the aquatint process.

Meanwhile, in France, Jacques Callot (cah'-lo) had depicted the "Miseries of War" with remarkable skill in arranging large groups of small figures. And Claude Lorrain etched landscapes, including *Le Bouvier* ("The Cowherd"), a masterly, delicate rendering of the atmospheric effect of a warm evening. Of this last Hamerton said, "For technical quality of a certain delicate kind this is the finest landscape etching

in the world. Its transparency and gradation have never been surpassed. The most wonderful passages are in the great masses of foliage The composition is very beautiful."

"Painter-etching" rather fell into disuse in the eighteenth century; but about the middle of the nineteenth France witnessed a remarkable revival of the art. There stand out the views of Paris on which is based the fame of Charles Meryon. When Haussmann was making boulevards by



Courtesy the New York Public Library, Prints Div.

THE FORD

By C. F. Daubigny

sweeping away old landmarks this mad genius was perpetuating much of the old city in plates breathing the spirit of old streets and buildings and those who had lived there. The visitor to Paris may stand today on the very spot from which Meryon, in 1854, saw his remarkable view of Notre Dame: little has really changed. He drew, too, one of the stone demons on the same building, a monster brooding over his "pasture," Paris. Fame came to him after death. In bitter poverty and discouragement he destroyed some of his finest plates, and died in a madhouse.

In complete contrast to the somber quality of Meryon stands the joyousness of Buhot. His lively fancy pictured the Paris of his time,—the streets with holiday crowds, or a line of cabs on a rainy day. Different surroundings were presented, with "deep and sincere love of simple coun-

try life," by Charles Jacque. He showed the peasant at work, the shepherd tending his charges, the country boy courting his lass, the good wife doing the week's wash, adding, says Wedmore, "to the truth that was Ostade's the native grace that is French." The peasant formed the subject also of J. F. Millet's plates, but seen in a different way. Simple and big in style, there is a classic spirit in these "diggers," "gleaners," "shepherdesses," or that unforgettable picture of a man pushing a wheelbarrow through a doorway,—something that removes you from the mere ordinary acts depicted to a larger view of life.

Of that period also was Lalanne, easy, graceful, a master technician;

and Appian, different again in style, but a delight to the student; the famous painters of the Fontainebleau-Barbizon group etched (Rousseau, Corot, and Daubigny); the delicately executed little etchings by Veyrassat, in which horses usually figured, may be contrasted with the larger and more vigorously delineated bird pieces by Bracquemond, particularly his delightful ducks, which remind the beholder of W. J. Locke's "Septimus," who went to the waterside to see the



Courtesy of Fred, Keppel & Co.

POPLARS NEAR AMIENS

By Alphonse Legros, a Frenchman whose work shows seriousness, dignity, and refinement

ducks waggle their tails. Bracquemond executed also a number of "reproductive etchings,"—etchings in which another artist's painting or other work of art is reproduced; for instance "Erasmus," after Holbein. The production of such etchings was extensively carried on by Rajon, Flameng, Waltner, Le Rat, Koepping, Unger, Chauvel. One etcher made a specialty of still-life subjects,—Jacquemart, who gave richness and life to glass, jade, pottery, and similar objects, with "a personal, almost a creative, vision."

A remarkable artistic personality was Alphonse Legros (le-gro'), a "belated old master," whose seriousness of purpose underlaid variety in treatment and effect. He presented, with deep insight and somber power, factors of life and death, as in "Death of the Vagabond," or "Death and the Wood-Cutter." Different mood and style appear in his delicate, silvery brookside effects of early spring morning. And in his portraits of Cardinal Manning and others seriousness and dignity are joined to exquisite refinement. Legros settled in England,

where Strang and Holroyd are his most noted followers.

It was Great Britain too—where J. M. W. Turner had etched the plates to be mezzotinted for his “*Liber Studiorum*”—that produced one of the greatest etchers, Sir Francis Seymour Haden. Marked by strength and delicacy, robustness and pliancy, his work forms a shining example of the adaptation of a given medium to a given individuality, a quality which forms the very basis of all good art. The calm, classic



Courtesy the New York Public Library, Prints Div.

OLD MILLS, COAST VIRGINIA

A soft ground etching by James D. Smillie, an American

In soft ground etching the drawing is made with pencil on paper laid on top of a plate covered with “ground” mixed with tallow. Where the pencil travels the “ground” adheres to the paper when the latter is taken off. The plate is then “bitten” in the usual way, and the printed lines appear broken, as do those of a pencil drawing on coarse-grained paper.



Courtesy the New York Public Library, Prints Div.

DEATH OF ADONIS

By A. Waterloo

beauty of his “*Shere Mill Pond*” caused Hamerton to pronounce it the finest landscape etching except Claude Lorrain’s “*Le Bouvier*.” “*Egham*” and “*Egham Lock*” show delightfully sure, simple treatment of still water. “*Sawley Abbey*” or “*By Inverness*” are executed in firm, sharp lines; while in “*Towing Path*” and “*Sunset in Ireland*” a happy freedom of manner is expressed by the juicy richness of dry-point. (In “dry-point” work the lines, instead of being etched by acid, are scratched into the copper with the “needle,” which throws up a ridge of copper. The latter, in printing, produces “burr,” giving a peculiar furry richness.) Haden’s change of manner in various plates implies judicious choice of method to suit a particular subject or different moods. Nearly all his plates

are views of intimate aspects of England. His art glorified the homeland scenes which inspired its finest fruits. This love of the native soil, and the emotions which it arouses, is an important element in art. Haden's brother-in-law, James



Courtesy of Fred. Keppel & Co.

A DEVONSHIRE VILLAGE

By D. S. MacLaughlan, an American etcher

Whistler, American by birth, English by residence, did his first etchings in France,—plates of the quiet richness of "The Kitchen," closey shaded; masterly, picturesque portraits of Drouet (doo-ay') and others; graceful child types such as "Bibi Lalouette." Here may be mentioned also his "Engraver," a beautiful example of "dry-point." In England he still retained a certain finished precision, as in the "Black Lion Wharf." But in his later, Venice, subjects the needle goes flicking over the plate in a graceful, airy spirit of condensed suggestion. "Riva No. 2," "Little Venice," and so many others illustrate the importance of knowing not only what to put in but what to leave out. And they



Courtesy the New York Public Library, Prints Div.

WILLIAMSBURG FROM THE BRIDGE

By C. A. Platt, an American, the sure method of expression and delicate suggestiveness of whose work entitles him to be ranked high among contemporary etchers

bear witness also to the effectiveness of the unfilled space—say, the sky—left white and serving its purpose. The line is supreme, pushed here to its farthest limits as a convention. Moreover, in "Nocturne—Salute" a mere framework of lines serves to hold together a tone produced by a film of ink left on the surface of the plate,—an interesting example of the importance of the printer.



Courtesy of Fred. Keppel & Co.

NEW YORK VIEW

By Joseph Pennell, one of the masters of American etching

Joseph Pennell, (pen'-el), also an English resident of American birth, with an eye for the picturesque and remarkable sureness in drawing, has found subjects in various quarters of the globe, and occasionally returns to us to present skyscrapers of New York or industrial establishments of Pittsburg, or other prominent features of our larger cities.

Today the active interest in etching is everywhere evident. In the United States, C. H. White,

C. Washburn, J. A. Smith, O. J. Schneider, E. L. Warner, H. A. Webster, D. S. MacLaughlan, E. D. Roth, L. G. Hornby, George C. Aid, and others are finding subjects, some abroad, some in their home land, in their practice of the art. And we have to note here also the plates produced during and after the '80's of the last century, by J. D. Smillie, C. A. Platt, S. Parrish, Duveneck, Bacher, Mrs. M. N. Moran, Manley, Vanderhoof, and C. F. W. Mielatz (who has well explored the artistic possibilities of New York City).

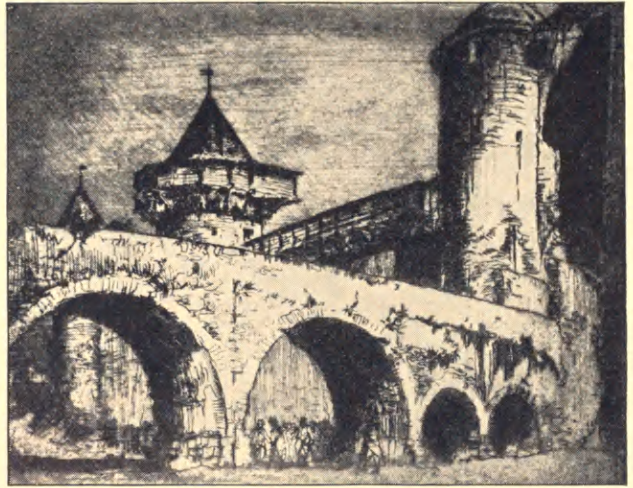
France has Lepère (with a breadth of outlook and a vigor that gives him



Courtesy of Fred. Keppel & Co.

THE SEINE

By A. Lepère, a French etcher with a perfect command of line and an intensely personal touch



Courtesy of Fred. Keppel & Co.

THE MOAT

By Frank Brangwyn

the aspect of an old master), Bèjot (who sings the praise of Paris), Beurdeley, Leheutre, Helleu (with his "snapshots at the grace of women"), Pissarro, Raffaëlli, and our countrywoman, Mary Cassatt, whose "dry-points" show a remarkable understanding of child nature and motherhood, expressed with noteworthy economy of line.

Across the Channel, in Britain, there are D. Y. Cameron, Muirhead Bone,

Sir Frank Short, Fitton, and McBey; in Germany, Liebermann, Klinger, Kollwitz, Geiger; in Austria-Hungary, T. F. Simon, L. Kasimir, L. Michalik; in the Netherlands, Storm van's Gravesande, Witsen, Bauer, Veth; in Sweden, Anders Zorn, an artist of nonchalant certainty, who has executed some remarkable nude studies,—and so on.

The names listed here represent only a few of the etchers active today. Of course so widespread a movement will not be free from weak effort; but work will live only when the artist has had something worth while to say, when there is a personal force behind the exercise of technic.

Etching has a charm all its own. It is an art of indication rather than of elaboration. Whistler showed how much could be said with few lines,—an art indeed supple and expressive. Ours is the privilege to see and appreciate etchings. Opportunities there are,—print rooms and museums in New York, Boston, Washington, Chicago, Buffalo, Philadelphia, Baltimore, Brooklyn, Worcester (Mass.), and elsewhere, print dealers' exhibitions in various cities, and traveling exhibits. And one may study reproductions of notable examples of etching in the books listed under "Supplementary Reading," as well as in others.

All writing on etching is as a signpost. The main thing is to see much, and to see thoughtfully. The charm of the print is there, for us to cultivate and to enjoy.



Courtesy of Fred. Keppel & Co.
CHIMERA OF AMIENS
By D. Y. Cameron

SUPPLEMENTARY READING

ETCHING AND ETCHERS

By P. G. Hamerton.

London, 1880. The authoritative work on the subject.

HOW TO APPRECIATE PRINTS

By F. Weitenkampf.

Second Edition. New York, 1914. Has a chapter on etching. Introductory; a guide to appreciation.

A SHORT HISTORY OF ENGRAVING AND ETCHING

By A. M. Hind.

London, 1908. Well described by its title.

THE GREAT PAINTER-ETCHERS, FROM REMBRANDT TO WHISTLER.

By Malcolm C. Salaman.

Edited by Charles Holme, 1914. "The Studio." Has numerous reproductions of works by noted etchers.

ETCHING AND OTHER GRAPHIC ARTS

By George T. Ploverman.

A practical guide to the whole subject of etching.

MODERN ETCHINGS, MEZZOTINTS AND DRY-POINTS

Edited by Charles Holme.

1913. "The Studio." Similar in character to the preceding, but deals with modern works.

ETCHINGS

By Frederick Wedmore.

London, 1912. A well-illustrated series of chapters on the masters of etching.

PRINTS AND THEIR MAKERS

New York, 1912. A collection of articles by various authors; several are studies of noted etchers.

AMERICAN GRAPHIC ART

By F. Weitenkampf.

New York, 1912. Contains two chapters on American Etchers.

GOLDEN AGE OF ENGRAVING.

By Frederick Keppel.

New York, 1910. An instructive and entertaining book.

THE OPEN LETTER

Dear S— C—:

Are you really interested in etchings? Your statement that you think the taste for etchings is an acquired one—leads me to ask you this. If the taste is an acquired one then it is, at any rate, a taste that has been very generally acquired, for etchings are to be seen everywhere.

Have you ever read Philip Gilbert Hamerton's "Etchings and Etchers?" It may be called the gospel of the subject. In an edition of this work which was published about 1875, Mr. Hamerton states that almost every art, *except etching*, has some smooth, agreeable qualities that recommend it to the public, and that give it what people call a "finished effect." He then adds: "it is because etching has no attraction of this kind that it is not, nor can be, *popular*." The italics are mine. Hamerton lived long enough (1894) to revise that statement. If he had lived until the present time he would have found etchings staring at him from art and book store windows, from the walls of department stores, and from print shops—and he would have found them to be a prevailing form of wall decoration in the home.

How can you call the taste for etching an acquired one? There is something so sharp and incisive, so definite and crisp in the expression of an etching that it seems to me that people must take to it naturally. If you place an etching with several paintings on a wall—all being of equal merit—the etching will hold attention amidst the colored canvases.

An interesting thing about the subject, too, is the "would be" connoisseur interest that many amateurs take in etchings. They talk enthusiastically about "artist's proofs," "remarque proofs," and all that goes to make the values in the fine etchings of collectors. This interest indicates a desire to appreciate etchings intelligently.

Hamerton makes a nice distinction between the connoisseur and the amateur. He writes that the greatest evil in the present relation of the etching to the public is that there are too many connoisseurs and too few intelligent amateurs. The genuine amateur values an etching because it is good *as art* and not because it is one of six proofs drawn by the etcher's own hand, or one of twelve proofs with a little re-

marque sketch in the corner, or one of fifty numbered proofs on Japan paper, or anything else that makes it rare and costly. With a connoisseur expert knowledge is the chief thing and a pride of knowledge. If a connoisseur is rich he is naturally a collector, and when he gets rare etching prints he holds them to himself and safeguards them against public notice. Is he doing a real service in this? He is like a connoisseur in books. "How seldom," Mr. Hamerton says, "are great collectors great readers. How still more seldom are they select and critical readers." They collect books simply as rare and valuable curiosities.

Out of a recent experience I can illustrate the truth of Mr. Hamerton's words. I went to a neighbor's library to examine his edition of Mr. Hamerton's "Etching and Etchers," knowing it to be a fine large paper copy that would be a pleasure to read. I wanted to find the page in the book from which I have been just quoting to you. It was uncut and my neighbor flatly refused to let me cut the pages because, he said, it was a "rare uncut edition," and *the cutting of the pages would seriously depreciate the value of the volume in the book market*. I had, therefore, to return to my own humble edition.

Is it good that fine etchings should be rare and confined to exclusive collections? Instead of resenting the cheap processes of reproducing etchings that have made it possible to distribute them all over the world today, should we not be glad of a discovery that makes good etchings cheap? "Would it be a bad thing," exclaims Mr. Hamerton, "if there were a million perfect copies of Rembrandt's finest etchings?" No! The collector's taste in etching may be an acquired one, but the amateur's taste is natural—and it ought to be fed and nourished. And the exclusive collector is not the best friend of art who calls modern processes of reproduction hateful because they spread the works of the great masters before the largest public. If the reproductions of good etchings are creditable in themselves, the more of them we have the better.

W. S. Moffat
EDITOR

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THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on April 1, will contain six beautiful photogravures

OLIVER CROMWELL

Professor Hart sums up the career of the great Protector in one of his usual entertaining and vivid articles.

By *ALBERT BUSHNELL HART*

Professor of Government, Harvard University

NUMBERS TO FOLLOW

April 15. CHINA

This number, devoted to a country that is just now awakening from a sleep of centuries, will be one of the most important of the travel series.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

May 1. FAVORITE TREES

Dr. Hornaday in his timely, authoritative, and entertaining article, tell of the trees that everyone knows and loves—the White Elm, White Oak, Maple, Pine, Chestnut, and Poplar.

By *W. T. Hornaday, Director New York Zoological Park.*

May 15. YELLOWSTONE PARK

Our greatest national park is a subject of interest to everyone. Mr. Elmendorf's article, fully illustrated with beautiful pictures of the park, is thoroughly instructive and entertaining.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

June 1. FAMOUS WOMEN WRITERS OF ENGLAND.

The English women whose work has lived, though fewer in number, take equal rank in the world of letters with the great masters of British literature. Mr. Mabie considers them and their writings in his usual delightful manner.

By *Hamilton W. Mabie, Author and Editor.*

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EVERY DAY

APRIL 1 1915
Vol 3 No. 4

THE MENTOR

OLIVER
CROMWELL

DEPARTMENT OF
BIOGRAPHY

Serial No. 80

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OLIVER CROMWELL

GENERAL, STATESMAN, AND MAN

By ALBERT BUSHNELL HART

Professor of Government, Harvard University

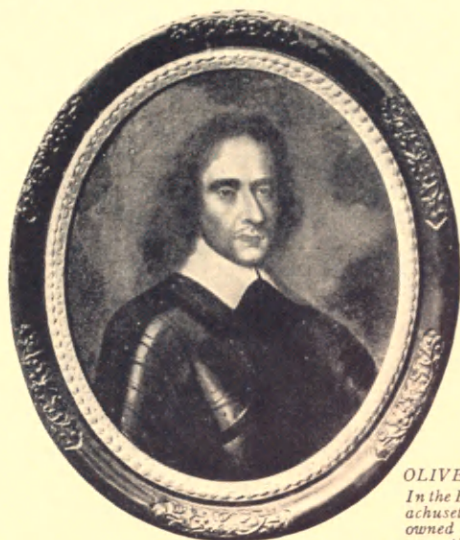
THE MENTOR



DEPARTMENT OF HISTORY



APRIL 1, 1915



MENTOR GRAVURES

OLIVER CROMWELL

* By Sir Peter Lely

CROMWELL AT WHITE-
HALL

By Julius Schrader

CROMWELL'S CAVALRY

By Wilhelm Camphausen

CHARLES I, KING OF
ENGLAND

By Anthony Van Dyck

CROMWELL AT DUNBAR

By A. C. Gow

OLIVER CROMWELL

VISITS JOHN MILTON

By David Neal

"Such walls surround her
That no nine-pounder
Could ever plunder that
place of strength.
But Oliver Cromwell
He did her pummel
And made a breach in
the battlement."

OLIVER CROMWELL

In the Essex Institute, Salem, Massachusetts. This portrait, which was owned in America when Cromwell was still alive, has been attributed to Sir Peter Lely; but this statement has been doubted.

SO runs a doggerel poem which is one of a thousand evidences of the impression that Oliver Cromwell made upon his own and following generations. It has been his lot to pass through many changes in reputation. Long an obscure man, he came to the front by sheer native capacity, was the most successful English general of his century, became head of the state, and king in all but title. He was buried with national pomp—and a few years later his body was dragged from the grave and his head posted at Westminster.

To the extremists who worship "Saint Charles the First," and argue that the people of the United States are still legally under the sovereignty of the Stuart family, Cromwell seems the Judas Iscariot of his time. On the other hand, such writers as John Morley and Theodore Roosevelt are moved to write lives of the great English Puritan. His admirers have erected a statue for him under the shadow of Westminster Hall. Historians hold him to have been the most successful diplomat in Europe. And "Our Noll," as he was sometimes called, is forever counted among the mighty.

Two massive Americans have much resembled Cromwell,—Abraham Lincoln and John Brown. Lincoln was like him in his homeliness: not only

the rough-hewn countenances which both great men possessed, but a sense of belonging to the people at large, of representing the common man. They both had a useful enjoyment of the humorous in political life. They both carried their country through a civil war, and brought the rival parties to peace at the end. John Brown shared Oliver Cromwell's Puritan hardness and disregard of what they thought the wrong side. When Cromwell ordered the massacre of the garrison of Drogheda, he wrote, "This hath been a marvelous great mercy—I am persuaded that this is a righteous judgment of God upon these barbarous wretches."

That was the spirit with which John Brown was animated when he led out his little army of eighteen men for the

attack on Harper's Ferry. He had a Cromwellian way of looking upon those who disagreed with him as completely vile. "I knew their hard hearts," said John Brown. "They had committed murder in their hearts." And so he became the executioner.

When Oliver Cromwell entered the world in 1599, England was in the midst of that glorious war with Spain in which the defeat of the *Invincible Armada* was only one of many brilliant victories. When he was four years old Queen Elizabeth died and King James the First came to the throne. Four years later the first permanent English settlement was made in America. Four years thereafter began the struggle between king and Parliament.



THE HOLTON PARK PORTRAIT
OF CROMWELL

In the Bodleian Library at Oxford, of which university the Protector was chancellor from 1650 to 1657. The traditional account is that the portrait was painted by Walker, and came to Holton Park House in connection with the marriage of General Ireton to Bridget, Cromwell's daughter. It was recently purchased for the Bodleian Library of Oxford



OLIVER CROMWELL
From the statue by M. Noble

These things all hang together. Elizabeth led England to become a great sea power, and that made the colony of Virginia possible. James the First at once began to tangle himself with the desire of his people to rule themselves, and the Puritans, among whom Cromwell was brought up, got control of Parliament and in the end overthrew the monarchy.

In this twentieth century, revolutions grow so stale that they lose their place on the first page of the newspaper. The world may have on its hands at the same time a Turkish revolution, a Portuguese revolution, a Chinese revolution, and a Mexican revolution. Hence to us it seems natural that people who are discontented with their government should practise the game of—

"Johnny, get your gun and your sword and your pistol."

The seal of the commonwealth of Massachusetts bears a Latin motto to the effect that "We seek peace and quiet by the sword." That is the keynote of the earlier part of Cromwell's public life. He was so eager for peace and quiet that he was willing to pursue his enemies to the uttermost. As the shrewdest and boldest military man in the English civil wars, he became the Man on Horseback, and his army made him almost undisputed ruler of his country.

The man was built for his times. He went to school and to the University of Cambridge; but, like some later students, was "more famous for his exercises in the field than in the schools, being one of the chief matchmakers and players of football, cudgels, or any other boisterous sport or game."

At twenty-nine he entered Parliament and joined the radical party. He all but came over as an emigrant to Massachusetts or Connecticut. Instead of making his career as a pioneer statesman in America, he became one of the Puritans who in 1642 began a war upon their sovereign.

Cromwell up to this time had no special training as a soldier: he was a quiet country gentleman. In the first serious battles he was only a captain.



A ROUNDHEAD

One of Cromwell's soldiers. From the painting by F. C. Yohn, published by Charles Scribner's Sons, in connection with "Oliver Cromwell," by Theodore Roosevelt.

O L I V E R C R O M W E L L

At once he showed his natural military genius. Within a few months he was made colonel, and began to recruit a new kind of soldiers. "He had a special care to get religious men into his troop," and he said of them, "My troops increase. I have a lovely company. If you choose godly, honest men to be captains of horse, honest men will follow them."

This was the beginning of the best cavalry corps in England, in which "No man swears but he pays his twelvepence; if he be drunk, he is set in the stocks or worse." Cromwell fought at the head of his troop at the

battle of Marston Moor in 1644, and virtually won the victory. Prince Rupert, commander of the defeated royal cavalry, dubbed the victors "Ironsides"; and the name and the toughness which it expressed stuck to them. Lieutenant General Cromwell soon became the most popular leader of the Puritans. At Naseby, in 1645, again Cromwell's Ironsides were the deciding force.

CROMWELL, THE LEADER

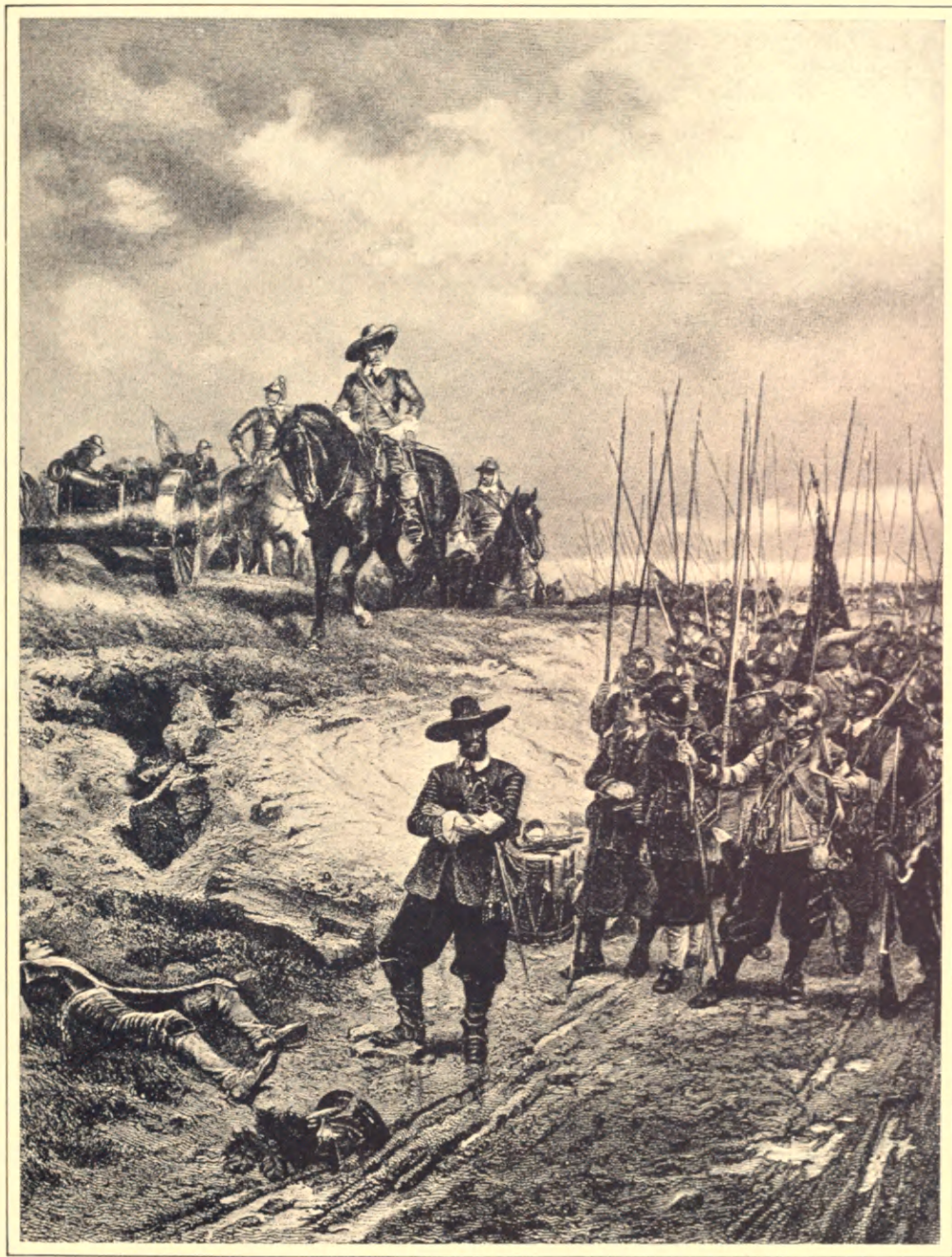
The Puritans felt no safety so long as King Charles lived, and Cromwell, through his energy, power to command, and radical spirit, naturally came to the front. The Church of England was for the time put out of service; but the severe Presbyterians wanted to make theirs the state church. Cromwell was of the same mind as John Winthrop and John Endicott of Massachusetts when they formed an "Independent" church. Throughout the rest of his life Cromwell stood out for the "Independent" system. The quarrel



CROMWELL LEADING A CHARGE
From the painting by F. C. Yohn

was carried into the army, which accused the Presbyterians not so much of intolerance as of failing to pay their wages. The result was that the army marched to London and compelled Parliament to accept its will. After that the army became the government, and Cromwell became the head and spokesman of the army. The Man on Horseback had arrived!

It was a time when printed papers played a large part in the series



CROMWELL AT MARSTON MOOR

From the painting by Ernest Crofts, in the collection of John Rhodes

of revolutions. Whenever they felt like it the officers of the army drew up documents called "The Petition and Advice," or "The Agreement of the People." Several of these were little written constitutions, perhaps suggested by the New England Confederation of 1636; or by the Fundamental Orders adopted by the people of Connecticut in 1639.

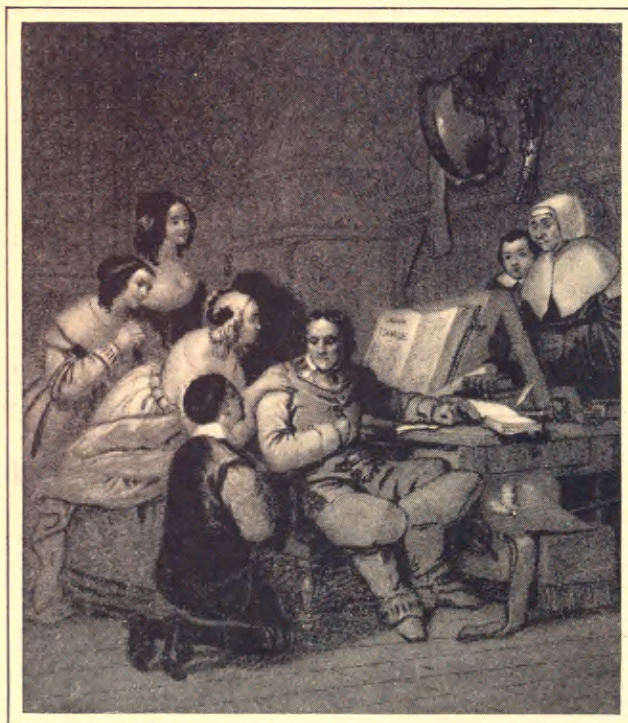
Cromwell's military successes against the Scots seemed to him the evidence of the approval of the Almighty for still more startling plans. In 1649 came "Pride's Purge," when a body of soldiers, with Cromwell's cordial approval, turned out a hundred and forty members of Parliament. That left the Independents free to put King Charles on trial for his life; but constitutional objections were raised, such as that nobody could create a court that could try a king. Cromwell replied, "I tell you we will cut off his head with the crown upon it!"

"THE DIVINE RIGHT OF KINGS"

Cromwell thus made a precedent in government and politics. Plenty of earlier kings had been killed by their unloving subjects; but they were killed to make room for another king. When Parliament put the king

on trial for his life it asserted the right of the people, through their elected representatives, to make or to unmake their own government. This new political theory collided with tradition and with religion. Englishmen had been as certain of the "divine right" of a king to rule them as Russians are today. To assassinate a king was a fearful sin; but to condemn him by a court was a denial once for all that the king of England had a divine right to do anything.

Hence Cromwell was sure that the king had been removed "in a way which Christians in after time will mention with honor and tyrants in the



THE FAMILY OF CROMWELL INTERCEDING FOR THE LIFE OF CHARLES I

From the painting by Alfred Johannot



CHARLES I IN THE GUARD-ROOM

Insulted by the soldiers of Cromwell on January 27, 1649. From the painting by Paul Delaroche, in the Bridgewater Gallery

world look at with fear." At any rate the idea that no people were bound to obey a king if they thought him a tyrant bore its natural fruit in the American Revolution, a century and a quarter later.

If there was no king of England, what was there? The House of Lords had ceased to be; the House of Commons voted that "England shall henceforth be governed as a commonwealth, or a free state, by the supreme authority of this nation, the representatives of the people in Parliament, and by such as they shall appoint and constitute as ministers under them for the good of the people." Here is the germ of Lincoln's phrase, "Government of the people, by the people, for the people." The word "commonwealth" is simply a translation of the word "republic"; for a republic was what they meant to set up. They had about as much experience of real



HENRIETTA MARIA
The queen of Charles I



CHARLES I LED FROM ST. JAMES'S PALACE TO HIS EXECUTION AT WHITEHALL, JANUARY 30, 1649

From the painting by Caton Woodville

republican government as the people of Portugal today. Just as in the new Chinese republic, the radicals and the conservatives began to quarrel with each other, and the man that had control of the army was bound to decide between them. When the Irish took the royal side and rose against the new system, Cromwell put them down with cruelty and despatch. The cynical letters which he wrote home to Parliament have ever since been justly quoted against him. When the town of Wexford was stormed, though there was very little resistance, Cromwell was sure that "there was lost of the enemy not many less than two thousand, and I believe not twenty of ours killed from first to last of the siege."

CROMWELL DISMISSES PARLIAMENT

This kind of Balkan campaigning stamps Cromwell as a man of fierce race and religious prejudices; but it did not at all interfere with his success as ruler of England. When Parliament tried to defy him in 1653, he marched into the House exclaiming, "You are no Parliament. I say you are no Parliament! I will put an end to your sitting. Call them in!" And at the word of command his soldiers entered, and put an end to the little that was left of the English republic.

It is always the despot's plea that the representatives of the people are not fit to govern themselves or their country. Yet Cromwell provided for a new Parliament, made up, as he said, of men "who had fought

O L I V E R C R O M W E L L

in the wars and were all of a piece on that account. Why, surely these men will hit it!" In a few weeks they were hitting him; and so he turned out that Parliament, and through the army drew up a new constitution, the "Instrument of Government," with Cromwell as lord protector.

From that time to his death Cromwell was the English government—and in the eyes of foreign nations he was England itself. Under his guidance the Puritans tried to stop horse racing, cock fighting, dueling, and "making music in the taverns." They put an end to the favorite sport of bear baiting, as Macaulay put it, "not because it gave pain to the bear, but because it gave pleasure to the spectators." Cromwell was a Progressive Party in urging reforms and social betterments. It is a singular fact that this man, the very essence of Puritanism, in his soul believed in tolerating differences of religious belief. He tried to grant milder treatment to Catholics and Jews; he protected the Quakers; he outran Parliament and his friends in his desire to give people a chance to think their own thoughts.

Even the Protector of England, who was himself protected by bayonets, could not have his will at home; but he was mighty abroad. He built up a great navy and fought the Dutch. His ships captured Jamaica



CROMWELL DISSOLVING THE LONG PARLIAMENT

From the painting by Benjamin West, the famous early American artist

O L I V E R C R O M W E L L

from the Spaniards. He sent troops over to join in the wars on the Continent. Throughout Europe he was looked upon as a great sovereign. The unofficial court poet, Waller, thus blew his trumpet before his Highness the Protector:

"The sea's our own; and now all nations
greet,
With bending sails, each vessel of our
fleet;
Your power resounds as far as winds can
blow
Or swelling sails upon the globe may go."

Still his own friends and associates were not satisfied with this government by the strong man. "What is it you would have?" asked the Protector of one of his subjects. "That which we fought for,"

was the reply; "that the nation might be governed by its own consent."



OLIVER CROMWELL

From a portrait by an unknown artist



Courtesy of Braun & Co.

CROMWELL AT THE DEATHBED OF HIS DAUGHTER ELIZABETH

From the painting by Ramsey

That brave phrase "its own consent" was in many men's minds; and Thomas Jefferson used it for the Declaration of Independence. Cromwell again dissolved Parliament, because it claimed the right of the nation to rule itself. Many people thought that he was on the point of declaring himself king; but he was worn out and died in 1658.

Eight months after Cromwell's death Charles the Second, son of Charles the First, entered London as king. Apparently Cromwell's work had fallen to pieces; but the lesson of the Commonwealth was never forgotten. Cromwell the general, the successful leader, the vigorous man, could not make head against the will of the English people. Then what could the easy-going Charles the Second accomplish against them? His successor, James the Second, was overthrown by Parliament; and every king of England since has bowed to the people's will. For neither crowned king nor uncrowned protector, European czar nor president, can get on in this age of the world without "the consent of the governed."



CHARLES I AND HENRIETTA MARIA

From the painting by Van Dyck, in the collection of the Duke of Grafton, at Euston Hall, Suffolk, England

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LIFE OF JOHN MILTON *By David Masson.*

An extended account of the life of the period of Cromwell's activity.

OLIVER CROMWELL

By Theodore Roosevelt.

A popular account, from a modern point of view.

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OLIVER CROMWELL'S LETTERS AND SPEECHES (Edition of 1904)

By Thomas Carlyle.

The first work to show a correct appreciation of Cromwell's character.



"How should I read books? I do not find it easy." Good reader, you are self-conscious. You have got yourself into a state of mind over reading. Like the pupil in acting who suffers from stage fright, you are affected by "book fright." Your letter tells me that you think reading implies study and work. If it does, then stop reading for awhile and begin all over. The only kind of reading that will do you any good is the kind that interests you. A great philosopher said: "One is apt to profit little from the reading that one does not enjoy."

★ ★ ★

A pleasing fact appears in your letter, You have been taking *The Mentor* for some time. Do you find *The Mentor* interesting? If you do, it is helping you. And the greatest help that *The Mentor* can give you is to make clear to you that the acquirement of knowledge by reading is not an irksome task, but one of the pleasures of life. In too many cases the gaining of knowledge is made odious when, in order to be really successful, it should be interesting and suitable to the taste. The process of acquiring knowledge is a privilege and a blessing. It used to be said that there was no royal road to learning. It would be more true to say now that the avenues leading to it are *all royal*.

You, good reader, still share with many others the old time notion that medicine can do no good unless it tastes bitter, and that all that is worth while in life must be acquired by the pathway of pain and labor. My advice to you is simple: cheer up! There's a world of pleasure ahead of you—in the books.

★ ★ ★

Do you happen to know a little book—it has passed through many editions—called "The Pleasures of Life"? It was written by Sir John Lubbock. I have borrowed some of the words above from him. You can find no more happy statement of the mental gain, the enrichment and the abundant joy that reading affords than in this little book. Sir John Lubbock says: "Many readers miss much of the pleasure of reading by forcing themselves to dwell too long continuously on one subject. . . . There are, of course, some books

which we must read, mark, learn, and inwardly digest. But these are exceptions. . . . It is better to read quickly, dwelling only on the best passages. . . . We may apply to reading Lord Brougham's wise dictum as regards education, and say that it is well to read everything of something and something of everything."

★ ★ ★

Think what an age this is for obtaining the advantages of reading! In the old time books were rare and only the rich could have them. Information had to be got from word of mouth or from an occasional volume. A famous writer of years ago found a book that delighted him and, having no means of possessing it, copied the whole work out in his own hand. Knowledge was hardly gained in those days. But today it is all so easy! So take it easy, good reader. Make a pleasure of it. Choose your course and let the books carry you along.

★ ★ ★

Read what Sir John Lubbock has to say: "The world has no limits for us; Humboldt and Herschel will carry us far away to the mysterious nebulae, beyond the sun and even the stars; time has no more bounds than space, history stretches out behind us, and geology will carry us back for millions of years before the creation of man, even to the origin of the material universe itself. . . . Comfort and consolation, refreshment and happiness, may indeed be found in his library by anyone 'who shall bring the golden key that unlocks its silent door.' We may make a library, if we do but rightly use it, a true Paradise on earth, a Garden of Eden without its one drawback; for all is open to us, including and especially the fruit of the Tree of Knowledge. . . . We may read the most important histories, the most exciting travels and adventures. . . . We may meet the most eminent statesmen, poets, philosophers, benefit by the ideas of the greatest thinkers, and enjoy the grandest creations of human genius."

A. S. Moffat
EDITOR

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By *DWIGHT L. ELMENDORF*, *Lecturer and Traveler*

NUMBERS TO FOLLOW

May 1. FAVORITE TREES

Dr. Hornaday in his timely, authoritative, and entertaining article, tell of the trees that everyone knows and loves—the White Elm, White Oak, Maple, Pine, Chestnut, and Poplar.

By *W. T. Hornaday*, *Director New York Zoö-logical Park.*

May 15. YELLOWSTONE PARK

Our greatest national park is a subject of interest to everyone. Mr. Elmendorf's article, fully illustrated with beautiful pictures of the park, is thoroughly instructive and entertaining.

By *Dwight L. Elmendorf*, *Lecturer and Traveler.*

June 1. FAMOUS WOMEN WRITERS OF ENGLAND.

The English women whose work has lived, though fewer in number, take equal rank in the world of letters with the great masters of British literature. Mr. Mabie considers them and their writings in his usual delightful manner.

By *Hamilton W. Mabie*, *Author and Editor.*

June 15. ARTISTS OF THE GREAT WEST

The men who paint the great West of America have done and are doing some of the most important work of today. Everyone wants to know more about Remington, Schreyvogel, Russel, and the rest of these artists. Mr. Hoerber covers the subject exhaustively in his usual brilliant style.

By *Arthur Hoerber*, *Author, Artist and Critic.*

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MAKE THE SPARE
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LEARN ONE THING
EVERY DAY

APRIL '15 1915
Vol 3 No 5

THE MENTOR CHINA

DEPARTMENT OF
TRAVEL

Serial No. 81

FIFTEEN CENTS A COPY

The Habit of Curiosity

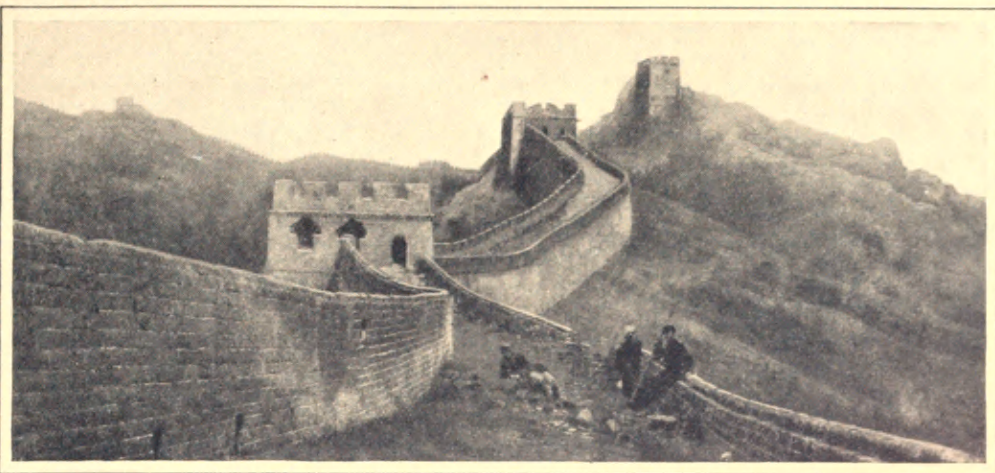
MAKE the most of the moment of curiosity. It is an opportunity to solve a doubt. If you let the moment pass the desire may not return and you may remain in ignorance. Make a habit of curiosity. It is, after all, but an appetite for knowledge and, according to Dr. Johnson, it is one of the noblest attributes of human nature. Curiosity is the first and simplest emotion in the mind—an original and inspired sense, common in some degree to most of humankind. Its fruits belong to all. Curiosity is not the possession of a privileged class, the beggar being as welcome to an increase of knowledge as the prince. Without curiosity, Man, whatever be his class, walks through the world with a blind mind, aware only of those things that he stumbles on or that touch him.

Curiosity is one of the “permanent and certain characteristics of a vigorous intellect.” Every advance into knowledge opens new prospects and produces new incitements to further curiosity. Cultivate curiosity and curiosity will cultivate you. Nourish curiosity and you are on the way to the fullness of knowledge. Check and thwart curiosity and you dwarf your mind until its faculties dry up. “One great reason,” says the philosopher Locke, “why children abandon themselves wholly to silly pursuits and trifle away their time insipidly is, because they find their curiosity balked and their inquiries neglected.”

But let us be sure of one thing—that we are cultivating the right kind of curiosity. There are two kinds—the one of self-interest, the other of pride. The first causes us to learn the things which would be useful to us; the second springs from a desire to know the things of which others are ignorant.

We should cultivate curiosity in a spirit of humility, and of honor. Coleridge says: “The curiosity of an honorable mind willingly rests where the love of truth does not urge it further and the love of its neighbor bids it stop. In other words, it willingly stops at the point where the interests of truth do not beckon it onward, and where charity cries ‘Halt.’”

“Curiosity,” Dr. Johnson says, “is the thirst of the soul”. It is in that sense that it should be cultivated.



The Great Wall

CHINA

By DWIGHT L. ELMENDORF

Lecturer and Traveler



THE MENTOR · DEPARTMENT OF TRAVEL · APRIL 15, 1915

MENTOR GRAVURES

THE GREAT WALL · PEKING · PORT ARTHUR, MAN-
CHURIA · MARKET PLACE, SHANGHAI · THE FLOWER
PAGODA, CANTON · MOUNTAINSIDE VILLAS, HONGKONG

CHINA is a big subject, and if in using the name China we mean the Chinese empire, it is a far bigger one. It is larger than all of Europe, its area amounting to 4,300,000 square miles. Its breadth for a great part of this area is over 1,800 miles, and its greatest length is 3,100 miles. When we add to these figures the extent of China's seaboard, which is 5,000 miles, and the total of its population, which is estimated at the round figure of 400,000,000, we can see that our statement that China is a big subject is a moderate one.

China, or Cathay, as it was known in the Middle Ages, is a baffling subject. It is so old, so curious in its habits and customs, and in many ways so hard to understand! And the national attitude is most baffling. This huge thing we call China opposes to all endeavors to penetrate its mysteries either a placid and invincible indifference or an outright antagonism.

A cultivated Chinaman, addressing an American, expressed himself as follows: "Your government," he said, "is only a little more than a

hundred years old. What significance has the history of nations that measure their life in mere centuries? China has come to be what it is in the course of *thousands* of years. You show us your art. We can show you bronzes that are better than yours which are 2,000 years old. We knew the art of printing centuries before you did. You criticize our philosophy, and you say that our customs are topsyturvy. Your point of view is a short one. Look at us through 4,000 years!"

Such words make us thoughtful. Our answer would be that Japan too had great antiquity, but that Japan within the last sixty years had taken on new life and was abreast of other nations in modern methods of government and national economy. Even while making this answer, however, we are conscious of the weight and wisdom of the ages confronting us in China, and we experience a feeling akin to awe in considering the history and the mystery of it all. So many characteristics of this extraordinary nation puzzle and disturb us. Some of them shock us. With western tastes and modern habits and points of view, we echo the words of Tennyson:

"Better fifty years of Europe
Than a cycle of Cathay."

Marco Polo, the famous traveler of the thirteenth century, first called the attention of Europe to the wonders of the Middle Kingdom. Marco Polo was a native of Venice, and in 1271 he made a tour through Asia, reaching China in 1275. At that time the great emperor, Kublai Khan (koob'-ly kahn), ruled the land. He received Marco Polo cordially, and gave him a government position. Inasmuch, however,

as the empire was closed to foreigners, Kublai Khan held Marco Polo as an honored prisoner for sixteen years. Finally he escaped and returned to Venice. Naturally he came to know a great deal of China during his sojourn there, and his account is therefore most valuable today. The period of which Marco Polo wrote was the Golden Age of China, the day of

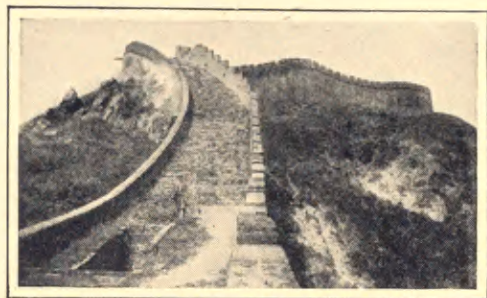


Photo by Chas. Beseler Co.

STEPS ON THE GREAT WALL



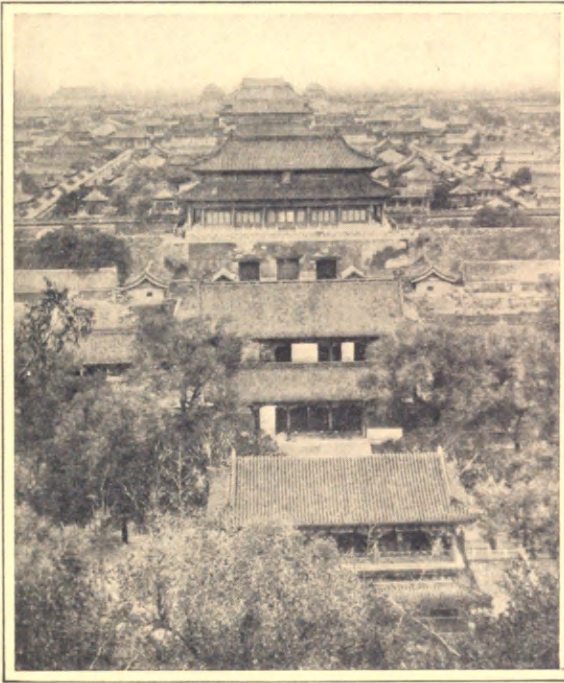
Photo by Chas. Beseler Co.

CHIEN MEMORIAL GATEWAY, PEKING

its greatest glory. And credit for this was largely due to Kublai Khan, who ruled wisely and built well. His name recalls the words of the poet Coleridge:

"In Xanadu did Kublai Khan
A stately pleasure-dome decree;
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea."

Marco Polo's account of China created a great sensation among learned men, many of whom declared it to be nothing but fiction. However, it drew other travelers to the East, and in time his story became confirmed. But in the ages that followed few penetrated into the country, and China was known chiefly by certain spots



PALACES OF PEKING



IMPERIAL SUMMER PALACE, PEKING



Photo by Chas. Beseler Co.

MARBLE BOAT AT THE SUMMER
PALACE, PEKING

on or near the seacoast. Much of the interior remained a secret territory guarded by a Great Wall.

THE GREAT WALL

About three centuries after the time of Confucius, and two centuries before Christ, a strong military commander, Chi-hwangti by name, became emperor of China, and in order to stop the invasions of the Tartar and other hostile nations of the north he caused the Great Wall to be built along the northern border of the empire. Chi-hwangti was a man

of great force of character and a conqueror who brooked no rival. He seized the throne of China and put to death all those of royal blood. His title of Chi-hwangti stands for First Emperor. The name China is derived from the house from which Chi-hwangti was descended.

The Great Wall was built in ten years. We can appreciate what this achievement means when we note that this massive work of masonry begins at the sea above Peking and extends 1,500 miles along the northern border line of China; that it is 15 feet wide, 30 feet high, that it is made of granite, and is studded with many towers of defense all along its course. Chi-hwangti was ruthless in pursuing this work. He drove his subjects by force to labor on the wall, and thousands of them died there of overwork. And after all it came to nothing! It did not afford protection against the invader. The conquest of China was made during the reign of the successors of Chi-hwangti, and the wall proved to be no great obstacle in the way of the conquerors. As a wit observed, "The most important building in China is the Chinese wall, built to keep the Tartars out. It was such an enormous expense that the Chinese never got over it. *But the Tartars did.*"

Up until recent years the Great Wall of China was supposed to have terminated at the end of the Nan-shan Mountains. A recent explorer, Dr. Stein, however, has discovered under the sand of the desert remnants of

a great wall which extends miles away to the west. It is his belief that this wall, which has been partly excavated from the sand, is the old and true Great Wall, and that the part that extends to the sea may be more modern in its structure. The Great Wall is an imposing sight even in this day



GRAND PORCELAIN TOWER, PEKING
One of the beautiful buildings of the Imperial Palace, Peking



VIEW ACROSS THE LAKE FROM THE ISLAND OF PEKING

of vast engineering achievements. Like the Pyramids, it is an impressive example of the gigantic enterprise and constructive power of ancient races.

PEKING

Peking, or Pekin, capital of the Chinese Empire, has been an imperial city for nine centuries. It is a big city, and its actual population is one of the many Chinese mysteries. It has been estimated at 1,600,000, but in 1912 was placed at 805,000. A view over the city leads one to think that its population must be far more than this, because it covers such a great area. There are, however, large spaces not built on, especially in the Chinese City, and the grounds surrounding many of the residences and temples and the Imperial Palace are very extensive.

For years the eyes of all the civilized world rested with curiosity on Peking. Within its walls, carefully guarded, was situated the seat of China's authority, called the "Forbidden City." In the center of it is the emperor's palace, an imposing structure in which the destinies of China were determined. For centuries it was viewed with awe by the people of China. It was not until the Boxer Movement of 1900 that the features of the Forbidden City were unveiled. Peking, as we know, was looted by the allied armies, and the "Forbidden City" was ruthlessly invaded. To many the revelation was a disappointment. The comment of an American soldier tells the story: "Well, they call this the 'Forbidden City'! For my part, I don't see what there is to have made so much secret of all these years." And so the spell that had enveloped the Forbidden City was destroyed. The old order of things is ended in the Chinese capital. There, at least, now, if not throughout China, modern methods are being developed, and we hear with growing frequency of the "open door" through which closer international relations with China are being established.

On the north of the imperial city is an artificial knoll called Prospect Hill. It is 150 feet high, and has five summits, on each of which is a temple. It is surrounded by a wall, and presents a very attractive, park-like effect. Nearby is what is known as Western Park, which is really part of the palace grounds. North from Prospect Hill, not far away, is the residence of the governor of the city. It is near here that the

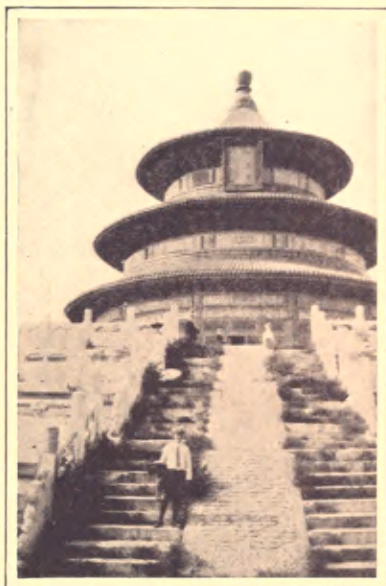


Photo by Chas. Beseler Co.

ENTRANCE TO THE TEMPLE OF DEM-NEI, PEKING

famous bell and drum towers may be seen, the huge bell made at the order of Emperor Yung-lo. It weighs 120,000 pounds, and is fourteen feet high, thirty-four feet in circumference, and nine inches thick. From its cavernous mouth the signal of the night watch issues in a deep tone that can be heard all over the city.

A good way to view Peking is to ascend the mighty wall of the city and walk along the top. You



Photo by Chas. Beseler Co.

LI HUNG CHANG TEMPLE, SHANGHAI

will find there, at one point, the famous observatory with its interesting old astronomical instruments. Below the wall in a garden are a globe, a sextant, and a zodiacal sphere which were constructed in 1279 by Kublai Khan's court astronomer. Legation Street, where the embassies are, will attract the visitor from the West. He will find

friends there—which will be a relief after having been greeted as a “foreign devil” by some of the natives in the streets of Peking.

PORT ARTHUR

Peking is not many miles from the coast, and due east from the city across the land and then the Gulf of Pe-Chi-li, about 200 miles distant in all, is Port Arthur. The narrow peninsula of which this fortress is the point is not now Chinese territory; but it is too interesting a spot for anyone to overlook on a visit to China. Until 1894 Port Arthur was a Chinese fortress and naval arsenal. In that year it was captured by the Japanese, who made a number of alterations in the fortifications. Four years later it was leased to Russia and became a strongly fortified Russian fortress. There, at the end of 1904, the crowning incident of the Russo-Japanese War took place. Port Arthur fell, and the peninsula of Liao-tung, on which Port Arthur is situated, came under the control of Japan.

There is a stern beauty about the port and the harbor. Cold, bleak hills rise to a great height all about the fortress. One of these, called “203 Meter Hill,” will hold the attention of the visitor. It was from there that the Japanese observations were made that guided the gunners bombarding Port Arthur from the valley back of the hill. It is easy to understand why Port Arthur has been a much sought and much fought for point. It has many natural advantages. The harbor is land-locked except toward the south, and it is free of ice. Then too the waters of the bays and gulfs about the fortress make the situation a strong one for defensive operations. Port Arthur is a strategic spot

of great significance. Down through these land-locked waters the peninsula of Liao-tung points a warning finger toward the coast of China.

SHANGHAI

In planning a trip to China you will place Shanghai (shang-hy') among the first six cities to be seen; but it is not likely that you will stay there long. It has many of the worst characteristics of Chinese cities. A brief visit through the "China-town" of Shanghai will suffice anybody for that sort of thing. It calls aloud for disinfection. But Shanghai has come to be a very important city. Its position on the coast near the mouth of the Yangtse (yahngts) is one of great advantage, and Shanghai is now the principal port of central China.

In spite of the large amount of trade that passes to and from and through Shanghai, there are no buildings of any architectural or historic interest. Up until recent years there were no buildings of any attraction whatever. There are now, however, on the banks of the Hwangpu River many handsome houses, built by merchants of various nationalities, who have been drawn to Shanghai by business interests. In this section there is luxury, good society, and plenty of life and pleasure. The rest of the city is a striking contrast. It is low-lying, flat, and unbeautiful, inclosed within a great wall pierced by seven gates. But it is a great port of trade, and a growing manufacturing and industrial center. The features of native life to be seen in Shanghai are just of the squalid kind that you will find in many another Chinese city; Canton, (can-ton') for example, which, like Shanghai, is a large and busy commercial city.



Photo by Chas. Beseler Co.
CHINESE THEATER, MARKET PLACE, SHANGHAI



Photo by Chas. Beseler Co.
CHINESE SHOP ON NANKING
ROAD, SHANGHAI

CANTON

In many respects, however, Canton is not at all like Shanghai. The climate is equable and fairly agreeable; while that of Shanghai is muggy, sticky, and depressing. Few large cities in the tropics are more healthy

than Canton; while Shanghai has its epidemics of dysentery, cholera, and smallpox. And while Canton's streets are narrow and none too clean, they compare favorably with the streets of Shanghai in point of cleanliness.

Canton is situated on the Pearl River, eighty miles from the sea, and may be approached in a very pleasant and convenient way by boat from

Hongkong. The first thing that impresses the traveler is the French cathedral, which thrusts its Gothic spires well up above the vast stretches of low city roofs. The next thing that arrests his attention is the active life on the river. Canton seems to be as much on water as on land. The actual shore cannot be seen for the multitude of low, curved-top boats that are huddled side by side as far as the eye can stretch. These boats are called "sampans," and are like floating kennels. They are the only homes some of the poor natives have, and they crowd into them in families of eight and ten to a single boat. In contrast to them are the "Flower Boats," which are gaily lighted floating restaurants, much patronized at night by pleasure seekers,



HOUSEBOATS ON THE CHUKIANG AT CANTON

It is said that 40,000 persons live in these floating homes. As there is no anchorage fee, and as a boat that will accommodate a family costs only about \$20, this form of house appeals strongly to the thrifty Chinaman

foreign and native. Looked at from above, Canton presents the appearance of a very irregular lumber yard filled with timber and bamboo rods of all colors. Almost nothing of the streets can be seen; for most of them are only narrow lanes, and they are covered by awnings. These narrow streets are like passageways through lines of shops, and they bear odd and picturesque names, such as "Heavenly Happiness," "Street of Peace," "Street of Refreshing Breezes," and "Lane of Benevolence and Love."

Canton impresses you more than any other Chinese city with its

industry and activity. It is "as busy and as buzzy as a beehive." The hum of humanity arrests your ear when you first land. In one section, called the "Shameen," the consular buildings may be seen, and there the foreigner may find pleasure and good company. Across a narrow canal lies the great native city with its population of nearly a million.



EXAMINATION CELLS, CANTON

These are rapidly being done away with under the republican form of government

Of buildings worth looking at there are only a few,—the mint, which was built in 1889, a large and well equipped institution; the Gothic French cathedral which I have mentioned; the Temple of the Five Hundred Gods, interesting for its great collection of idols; and the Flower Pagoda, which is indeed a very beautiful structure.

An interesting feature of Canton is the Examination Ground. This is a courtyard of sixteen acres covered with 11,000 brick sheds. It is through the Examination Ground that the Chinaman hopes to reach political and social prominence. At the time of examination each of these cells holds a candidate. He is searched before he enters, and carefully watched over after he is in. There he must stay for three days and nights, until he has finished his work and proved himself worthy or unworthy of recognition. A similar Examination Ground is in Peking. It may be a wonderful thing in an educational way, but it is all very odd and puzzling to foreigners.

After having seen Chinese life and conditions in Shanghai and Canton, it is a great relief to go to Hongkong and find ourselves among people that we can understand.

HONGKONG

Victoria is the name of the city; Hongkong is the name of the island—and how beautiful the place seems as we approach it after leaving Shanghai! The island is of irregular shape and is twenty-nine square miles in area. At the longest point it



A JOSS HOUSE

This name is applied to a small temple or a palace for idols

measures ten and one-half miles across. Hongkong itself means "fragrant streams." The Chinese have a faculty for pretty names; but often the pretty name covers a place that is far from pretty. Hongkong, however, is attractive in many ways. It has a beautiful harbor. The bays about the island are fine bodies of water. The land is mountainous, and the view as you face Victoria from the harbor is one of great beauty. Up from the town the hills rise in irregular masses to great heights, the loftiest point of which is Victoria Peak which has an altitude of 1,825 feet. And on various levels of the slope above the city are luxurious villas. The town is built in terraces. The lower level by the waterside has been enlarged by land reclaimed from the sea. This is called the "Praya" or esplanade, and there we find the shipping. On the second level are situated government houses and other public buildings. Here there are tastefully laid-out gardens, well constructed roads, and fine trees and plants of semitropical character. From there on up to the summit of the peak the hillside is dotted with private houses and bungalows. The view from the peak is magnificent.



A MODERN STREET IN HONGKONG

On these upper slopes those inhabitants who have means seek relief in summer—and indeed relief is needed; for the climate in Hongkong is dreadfully hot and oppressively damp. A well known traveler once observed that the question that sometimes agitates a visitor in Hongkong is whether the mushrooms he finds on his shoes in the early morning are edible.

The life of Hongkong suits English and American travelers better than that of other cities of China; for it is a British possession, and has a large English-speaking population. Some of the main streets of the city are as imposing in the size and char-



A STREET IN THE NATIVE QUARTER, HONGKONG

acter of their buildings and in their bustling activity as those of leading cities in America and England.

The Hongkong Club is all that the most exacting New York or London clubman could ask for. There is plenty to see and plenty to do in Hongkong, and lots of entertainment and good companionship. Some travelers know China only through a short stay in Hongkong, and they bring home impressions of pleasure and satisfaction. No one can know China, however, simply by a visit to Hongkong—nor, for that matter, can he say that he knows it after hav-



Photo by Carroll B. Malone

HANKOW

Where the Han River flows into the Yangtse.
Hankow means "the month of the Han"

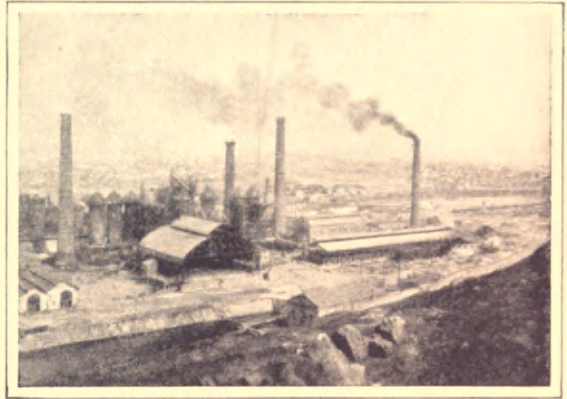


Photo by Carroll B. Malone

HAN-YANG IRON WORKS

View from Tortoise Hill looking toward Hankow

ing visited Shanghai, Peking, or Canton. Hankow, a most important city, cannot be overlooked by anyone who wants to know China, and many another place too must be visited. And when all the better known places have been seen, still there is "much to be learned of Cathay."

SUPPLEMENTARY READING

CHINA (Two volumes) *By Sir John F. Davies.*
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TWO YEARS IN THE FORBIDDEN CITY

1914. *By Princess Der Ling, first Lady in Waiting to the Empress.*

ANNALS AND MEMOIRS OF THE COURT OF PEKING

By J. O. P. Bland and Edmund Backhouse.

1914.



I have been looking over a map of China to find out just where the city of Pao-ting Fu is. Mr. Elmendorf makes no mention of it in his article; but that means nothing so far as Pao-ting Fu is concerned. It is plainly impossible for Mr. Elmendorf to cover in a brief article all the points even of importance in the great Chinese empire. A single town, especially a small one, is not an easy thing to find in China, even on a large map and with the help of a magnifying glass. A member of our staff is looking for a village mentioned in one of the books on the list of supplementary reading accompanying Mr. Elmendorf's article. He reports that it is like searching for a needle in a haystack.

★ ★ ★

Pao-ting Fu, however, is easy enough to find; for it is not a small place nor an insignificant one. It is the capital of the province of Chi-li, and it is situated in northern China about 100 miles from Peking and nearly the same distance from Tientsin.

I wanted to find Pao-ting Fu because a friend of The Mentor lives there. I have just had a message from him. This is the long distance record for Mentor letters. And, for that matter, it must remain the long distance record; for, since China is situated just beneath us on this big globe, any point on either side of it is nearer to us than China itself. This means that The Mentor has now encircled the earth; for we have had letters from Japan, Australia, Africa, and points in Asia. Our friend in China completes the circle.

It is plain that The Mentor idea is not a local one, nor is its interest confined to a single country. In all the letters that we



Photo by Carroll B. Malone

THE GREAT WALL AT NANKOW PASS

View through the doorway of a tower.
Nankow Pass is the part of the wall nearest Peking

get from different quarters of the globe, the message seems to be pretty much the same, and the point of view of all the writers from various lands is virtually identical.

★ ★ ★

This is what our member from China has to say: "We should like to express our thanks to the originator of The Mentor idea, and our appreciation of your very able staff for what they furnish us. The Mentor hits us just at the place where we miss the homeland most—in its appeal to esthetic taste. We enjoy every number exceedingly. We are keeping The Mentors very carefully, hoping

to use them a great deal in the education of our children, who have not yet arrived at the age of appreciation. We send you our best wishes for a long and ever growing success." Then follow a number of interesting and valuable suggestions for future numbers of The Mentor.

★ ★ ★

It is very pleasant to learn that The Mentor is known in China, especially when our reader tells us that he has been a member of The Mentor Association since the beginning. Evidently the first message of The Mentor traveled far and fast. I like to picture The Mentor lying on the table of a home in Pao-ting Fu, and I delight in the thought that it is an influence in a household in China, and that the children there are growing to know it and appreciate it. By a happy chance, I am able to print his message in our "China" number. I hope our good friend likes Mr. Elmendorf's article.

W.D. Moffat
EDITOR

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NUMBERS TO FOLLOW

May 1. FAVORITE TREES

By William T. Hornaday, *Director New York Zoological Park.*

Dr. Hornaday's article tells of such interesting and beautiful trees as the White Elm, White Oak, Maple, White Pine, Chestnut, Poplar, and many others.

May 15. YELLOWSTONE NATIONAL PARK

By Dwight L. Elmendorf, *Lecturer and Traveler.*

More people than ever before will visit Yellowstone Park this year. For both those who are going and those who will not this number by the great traveler will prove invaluable, entertaining and stimulating.

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THE MENTOR

FAVORITE TREES

By W. T. HORNADAY
Director New York Zoological Park

DEPARTMENT OF
NATURAL HISTORY

VOLUME 3
NUMBER 6



FIFTEEN CENTS A COPY

The Profits of Attention



THE celebrated English journalist, George Augustus Sala, had only one good eye—but that eye was a searchlight for an alert mind. A brief glance at the contents of a shop window enabled Sala to describe each article therein. For this photographic faculty of observation he was called a genius. It was attention that made the genius. The power of applying attention steadily to a subject is a mark of a superior mind. It is for lack of attention rather than of ability that men often fail of success. "If I have made any improvement in the sciences," said Sir Isaac Newton, "it is owing more to patient attention than to anything beside."



THE profits of attention are Knowledge, Mastery and Success. All achievement depends on attention. It opens new worlds, it discovers, invents and constructs. It led Newton to the discovery of gravitation, Harvey to trace the circulation of the blood, and Sir Humphry Davy to the observations that laid the foundation of modern chemistry. "It is attention," said a philosopher, "more than any difference in native powers, that makes the wide difference between minds and men."



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FAVORITE TREES

By WILLIAM T. HORNADAY

Director, New York Zoölogical Park

THE MENTOR

DEPARTMENT
OF SCIENCE

MAY 1, 1915



Norway Maple

MENTOR GRAFURES

SOLITARY WHITE PINE

WHITE OAK

WHITE ELM

CHESTNUT

CAROLINA POPLARS

RED MAPLES AND
SILVER MAPLES



I AM afraid of men who are so lacking in the divine sense of proportion that they are indifferent to trees and tree planting. Such men are on the off side of the boundary of civilization. It is only the most blasé tree lover who can write about our favorite shade trees without becoming insistently practical. The real tree planter leaps at once into a consideration of what is best and not best, and how streets and houses can best and most quickly be shaded. If there is anything in the realm of nature that rivals in human interest a healthy wild animal, it is a living tree.

In the matter of street shade trees, our American cities and towns are, with perhaps the exception of New England, miles behind cities and towns of Europe. By way of example, take Inverness in Scotland, and Hanover in Germany. Both of these cities are so immaculate, so beautifully shaded, that every American must sigh when he sees either of them. In all America I know of only one city that is comparable with either; and that is the capital of this nation, which for at least thirty years has had the benefit of a very active tree-planting commission.

Throughout the cities and towns of America, all save a very few, the vast majority of their street shade trees have been set out and cared for by a careless and disreputable old party named Hap Hazard. Old Hap is a personage of surpassing influence and varying moods, and his methods show the evil results of too much "personal liberty."

MAPLES—WHITE, SILVER, AND RED

What are the best trees for American streets? The maples. Some people think maples are common, and have tried to find and use something else "just as good"; but the real value of all just-as-good articles is too widely known to require comment. For all round shade purposes the tree planter can no more break away from the maples than a water department can get away from iron pipes.

The white or silver maple (*Acer saccharinum*) is the rapid grower, and where speed is a prime factor this species is planted. In five years after planting you have a real shade tree; but its top is spreading, its wood is soft, and its long, straggling main branches are snapped off by strong winds in a way that breaks your heart.



LEAVES AND FRUIT OF THE SILVER MAPLE

Standing on an open country roadside, with plenty of room to grow, this tree easily becomes the giant of all maples. It attains a height of 120 feet, a diameter of four or five feet, and a top spread over all of seventy feet or more. When planted close together in a street these—or any other maples—will of necessity lose their lower limbs by overcrowding. Then they send up bare trunks, and develop their tops seventy-five or more feet high in the air.

But alas! the silver maple is short lived, and it dies rather easily. It is very subject to attacks of wood borers and leaf scales.

The red maple (*Acer rubrum*) is often called the "soft maple"; but its wood is harder than that of the preceding species. Its top is more compact, its branches less liable to mutilation by the winds, and it grows rapidly. On the whole the red maple is a mighty good tree, and for the home grounds I think it has no superior in the maple group. It is extensively used as a street tree. With plenty of room, this maple also becomes a giant, 100 feet high.

Millions of maples, white and red, now protect and adorn the streets of American cities and towns. In the older towns of Connecticut it is no uncommon thing to find them 100 feet in height, their huge trunks and long, naked branches towering upward until their tops meet far aloft and overarch the street. Where they stand only thirty or forty feet apart they develop in such erect and lofty form that they seem totally different from the isolated specimen trees of the fields and country roads where

they expand naturally. If you wish to find three maple trees that are unbelievable giants in size, look for them on the Ridge Road, between Ridgefield (Connecticut) and Danbury. Once we lunched, in admiration and awe, in the shade of a giant that for a maple seemed beyond the bounds of belief. I should say that the trunk of our luncheon tree was all of five feet in diameter, fifteen feet in circumference, that the tree was at least 100 feet high, and had an extreme spread of eighty feet.

The very best street shade tree for our northern cities and towns is not an American species, but a blooming foreigner; and its name is the Norway maple (*Acer platanoides*). This is a slow grower; but its wood is hard, it is fitted to endure the slings and arrows of municipal existence, it lives long, it does not grow embarrassingly tall, and it seems to be specially fitted to repel the attacks of insects and tree diseases. With a modicum of intelligence on the part of those who care for it, its head can be trimmed into a low, compact growth. Trees of this species should be set from thirty-five to forty feet apart, according to conditions. For street purposes, to give good shade



LEAVES AND FRUIT OF THE
NORWAY MAPLE

and look beautiful, the Norway maple may fairly be regarded as Nature's best gift to the urbanites of our land. The amount of drought that it can endure in a city street, and yet live, is almost beyond belief. Rarely do any insects make a real impression upon it, except the gipsy and brown-tail moths.



AN AVENUE OF NORWAY MAPLES

Trees, six years after planting, in one of the streets of Newark,
New Jersey

THE WHITE ELM

Ever since the settlement of America the white elm (*Ulmus Americana*) has excited admiration and affection. And how could it be otherwise with a tree that is at once a giant in size and an arboreal bouquet in beauty? Who is there that can behold unmoved the magnificent uplift of a giant elm, crowned



LEAVES AND FRUIT OF THE WHITE ELM

by a colossal overhang of gracefully drooping branches? Where else in trees will such curves be found? No wonder the elms of New Haven are famous, or that their passing away is a heartbreaking loss! The students of Union College, at Schenectady, have done well in putting forth their best efforts and several chains, quite regardless of cost, to save their eighty-year-old elm that until recently threatened to split asunder.

The elms inhabit the United States everywhere eastward of the great plains, and of species we have about eighteen. The white elm is the giant of the group. Often it attains a height of from 100 to 120 feet and its trunk a diameter reaching a maximum of ten feet. An elm of this species, growing in the open, and quite untrammelled, is in its architecture the most graceful and beautiful of all shade trees known to me.

It is a painful task to set forth the cold truth regarding the elms as shade trees for this insect-ridden earth. When the birds were here in great force the elms were secure; but the destruction of the insect eating birds, and the deadly increase of tree-destroying insects, have placed the elms at enormous disadvantage.

Today the maintenance of an elm involves a constant battle with insects; and therefore the usefulness of that tree is painfully reduced. Its foliage is the chosen feeding ground of the elm-leaf beetle; and one miserable wood leopard moth in its larval state can completely kill a fine young elm tree.

CAROLINA POPLAR

The Carolina poplar (*Populus deltoides*) is despised by some landscape architects; but for all that it is a tree of value. The poplars and cottonwoods inhabit the whole eastern two-thirds of the United States and southern Canada, from the Continental Divide to the Atlantic.



A GIANT WHITE ELM

As a shade tree the Carolina poplar is in many cities mighty poorly understood. Unless it is intelligently pruned and educated in its growth, this tree is not a successful street shade tree. Left to itself, it grows too tall and open, and if improperly pruned it is utterly spoiled. In a mean street it can live and grow "whence all but it have fled;" and this thirst-proof quality—in America, where tree watering is so rarely done—renders this tree decidedly valuable.

The standard and stereotyped method of the untrained street-tree pruner is to amputate all the large limbs of a poplar a few feet from the trunk—like cutting off a man's limbs at elbow and knee. This is called "pollarding," and any tree so treated, poplar or willow, is outrageously misused. The stub end of each amputation



COTTONWOOD



COTTONWOOD

An old tree at Geneva, New York, long famous locally as "The Century Tree"

sends out a thick bunch of small, straight switches, like a living broom of brush, than which nothing could be more unnatural or more ugly in tree formation.

The proper way to prune a Carolina poplar is to begin when the tree is young, go over the outside of it with a pole pruner, and annually cut off one-half of each twig that thrusts itself out to the

surface. It is like shingling hair. In this manner a compact, wind-proof top is secured, and the tree does not look butchered.

The foliage of the poplar comes out rather late, and drops rather early; which is a disadvantage. This, however, is offset by a phenomenal rapidity of growth, in which this tree surpasses all others. If you ever wish to secure a big tree in a hurry, plant a Carolina poplar, and keep it well watered and mulched. In ten years a tree of this species easily attains a height of sixty feet, and a trunk diameter of twelve inches.

As a street tree the poplar is no longer popular, and in some cities and

towns the planting of it is forbidden. That is overdoing the matter. This rule obtains in the East, where there is a wide range of choice and many chances for errors. The objections to this tree as a street tree are: that a little bit of intelligence is necessary in the pruning of it; that its flowers and its cottony fruit are supposed to be horribly detrimental to the peace of mind of the citizen; and that the roots get into sewers and drains in search of moisture. Even as an abused and neglected street shade tree, very often the Carolina poplar will live and grow where no other species can endure.

THE CHESTNUT

To speak of the American chestnut (*Castanea dentata*) is to write an obituary and a tribute to the departed. The



LEAVES AND ACORNS OF THE WHITE OAK

accursed chestnut blight has robbed us of the best beloved nut tree of the East, and one of the noblest forest trees of the whole Appalachian region.

In its architecture the chestnut much resembles the white oak. The trunk is massive, the bark is strongly ribbed, the main branches are enormous, and the top is a nobly rounded mass, spreading afar. A fully mature chestnut standing alone, with its crown 100 feet in the air, and its branches spreading from seventy to eighty feet, is a grand object. When the tree is in bloom the whole outer surface of the top takes on a feathery and pale yellow appearance. The oblong lanceolate leaf, with each rib terminating in a spine, is so strongly characteristic as to be instantly recognizable.

The deadly "chestnut blight" is a fungus disease that seems to be absolutely unkillable. The name of the fungus is *Diaporthe parasitica*, and it propagates by spores that float through the air and attach themselves to the bottom of any cavity or wound on any branch or small trunk



A PIN OAK

in which they can find lodgment. Once securely established on a limb, the fungus grows and spreads. Finally it completely encircles the limb, and presto! overnight the leaves of that limb turn light brown, as if scorched, and in three days it is quite dead. Other branches follow in rapid succession. There is no help for the tree.

The chestnut scourge of New England came originally from Japan. It was first discovered in the New England Zoölogical Park, where energetic efforts were expended in fighting it, and in endeavoring to find a way to stop its ravages. But all this work was in vain. Later on the Pennsylvania legislature voted \$200,000 for a Chestnut Blight Commission. After working for nearly two years, and finding no way to check or to stop the spread of the fungus through the



TULIP TREE

The tulip, or tulip poplar, is a fine tree for parks



SWEET GUM TREE

A beautiful tree for parks. Its leaves are star-shaped

the forests of Pennsylvania, the commission gave up the fight.

Over a wide area, extending in every direction around New York, and rapidly increasing, the chestnut trees are dead.

The further spread of the fungus is in the hands of Nature. The spores float through the air for long distances, and no man can stop them or detect them. Our only hope for an end of the curse lies in the possibility that some sudden and violent change in climatic conditions may exterminate the fungus.

THE STURDY OAK

Despite the devastating ax and portable sawmill, the eastern half of the United States is even yet richly blessed in oaks; but few American people actually know the tree. Even in autumn, when all the leaves of a

forest monarch turn from dark green to the richest copper bronze, and we are compelled to pause and admire it, the most of us can only say with oxlike wisdom, "It is an oak!" Will the time ever come when even the "intelligent" American, man or boy or girl, can say, "This is a white oak; that is a red oak; and yonder is a pin oak"?

With oak lumber at \$80 a thousand (it once was only \$10), we cannot reasonably expect any giant white oak (*Quercus alba*) long to survive, except on ornamental grounds. Today the student of trees will do well to look for fine specimen oaks on the country estates of the rich, who have been able to keep the wolf from the door while protecting their primeval forests from the all devouring ax and saw.

The forested grounds of the New York Zoölogical Park, carefully preserved by David and Philip Lydig through eighty years of vandalism, contain many fine old specimens of white and red oaks; but unfortunately none of them stand sufficiently alone that they can be photographed as specimen trees. To the people of New York City each of those forest giants is worth at least 1,000 times more than it ever would have brought in the lumber market by board measure; and I—even I!—am the proud owner in my own right of four giant white oaks which are a source of joy to many persons.

The white oak takes its name from the color of its bark, which, as the adult tree stands, is the lightest of all oaks. The maximum height of this



LEAVES AND FRUIT OF THE WHITE PINE



THE LAST OUTPOSTS OF THE EASTERN FORESTS
Storm-beaten Cottonwoods standing sentinel in Montana

tree is about 150 feet, and its architecture is marked by enormous naked branches that have a horizontal tendency. Trees four feet in diameter are common enough, where the ax has spared them. The wood of the white oak is the finest of all oak lumber; but now it is scarce and dear. The best white oak is as costly as average mahogany. We have always been recklessly prodigal in the use of oak, employing it in solid masses instead of in veneering.

The question of oaks as street shade trees constantly recurs. It is quite true that when the red oak (*Quercus rubra*) is young it is a very successful street tree; and the same may be said—with a little less enthusiasm—of the pin oak, which, from fifteen to thirty years of age, is beautiful and satisfactory. But what will be the result when those oaks of lofty habit become forty or fifty years old, and more? When they are seventy their lofty branches of great size will be a constant menace to those who walk and work and play beneath them; and the cost of cutting out and lowering the dangerous limbs will be quite serious. A heavy oak limb spells d-e-a-t-h to any one upon whom it falls—and this we chance to know only too well.

My best advice to shade-tree commissions is to go slow in planting tall-growing oaks in city streets. For my own part I do not think it is wise. The proper place for municipal oaks is in city parks or on boulevards.

As an oak for fall color the scarlet oak (*Quercus coccinea*) is the oak unrivaled. Under favorable autumn conditions its leaves take on rich, wine-colored reds that set the forest ablaze, and the leaves of this tree persist long after most other oaks have made their winter arrangements. This tree can usually be recognized by the wonderfully elaborate scalloping and in-cutting of its leaves, and their great number of spearlike points.

THE WHITE PINE

Were it not for the danger of being taken too literally, we should say that the white pine (*Pinus Strobus*) is commercially almost a tree of the past. Let him who doubts this proposition go to the nearest



HEMLOCK



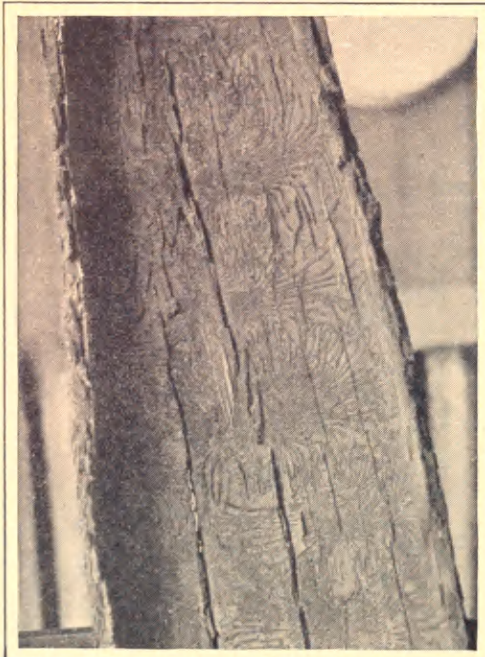
A TALL, FOREST-GROWN
WHITE PINE

lumber yard, look at the pitifully small exhibit of white pine lumber, then ask its price. Clear white pine now costs \$100 a thousand—which is more than the average cost of mahogany!

Originally this tree was found in the region surrounding the great lakes, the Appalachian country, New England, Ontario, and Quebec. To-day a standing forest of white pine is to be found only on the last frontier. Throughout New England and the Middle States only an occasional specimen tree can be found, usually near a house, and the product of some tree lover's thoughtful industry. Great efforts are being made by the state of New York, and by land-poor private individuals, to plant new pine forests on denuded lands. The effort is most commendable; and it is high time that



WORK OF HICKORY BARK BORERS



BORINGS OF THE HICKORY BARK BORERS

the denuded pine lands of Virginia, the Carolinas, Georgia, and other southern states were similarly replanted with southern pines of commercial value.

Every man with an acre of ground in the white pine region should plant at least one white pine for each acre of his holding. To me this tree has the most beautiful system of foliage to be found on any of our large conifers. Each branch reaches out horizontally, with a thick feathering of densely green needles for its terminus, and you can recognize this species anywhere by the strange *flat and level* form of each branch. But this refers mostly to the specimen tree, standing alone and unrepressed. The trees of a regulation white pine forest have a totally different look.

They are very tall, their trunks are naked far up, and their branches are small and "few in a hill." Individually the forest pines are not particularly impressive; but in the open the eye searches out every long-limbed specimen tree, and like a tired bird gratefully dwells upon it.

The hemlock is commercially the poorest and cheapest of our large northeastern conifers, and that fact has saved many a clump from destruction. Of all mean lumber—to warp and twist and splinter and split—hemlock is the constitutional limit. The right place for a hemlock is in your forest, or around your bungalow, alive and upright. Take it to your bosom as a living tree, and it may surprise you.



A TYPICAL YOUNG BEECH

For that matter, take all the home trees to your heart as living things. Love and respect them as neighbors, and cultivate them as fellow citizens. They are worth while.

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Dr. Hornaday certainly has it in for old Hap Hazard. "Old Hap," he says, "is erratic, neglectful, lazy, or ignorant." I asked Dr. Hornaday to give me something definite about shade tree work in this country. He came back eagerly and with emphasis. "In view of the fact," he writes, "that millions of dollars now are being invested in street shade trees in American cities and towns, it seems mighty important to consider the wisest ways and means. The foundation principles of the business are plain and simple—and briefly as follows:

"Treat the streets of every city, town, and village on a broad, far-reaching plan founded on experience and exact knowledge, and forever cut out the system which permits every lot owner to do as he pleases about planting and watering.

"Plant every street as one contract, to secure uniformity.

"Do not think that it is sufficient to bury the roots of a tree in the earth and put a guard around it. It is vitally necessary to water each tree during the first years of its life, to enrich its soil and to protect its root area from baking in hot weather.

"Learn how to prune trees with intelligence. Brute strength and a saw are not the whole thing."

"Every city, town, and village should have a shade tree commission to rule with a free hand, a rod of iron, and a fair amount of money. It is according to its shade trees that a town is attractive or repulsive. Thousands of American towns and villages are neglectful of our friend the Tree. A trip through England, France, or Germany, followed immediately by a trip of the same length in America, is enough to make a sensitive American tree lover ill with envy."



WHITE ELM

"Do you want to see some towns that are a joy to the eye and a source of pride to the American? Then look at Stockbridge, Mass., and like New England towns; Carmel, N. Y.; Irvington at Indianapolis; Newark and the Oranges, N. J.; Washington, D. C.; Manhattan, Kan.; Pass Christian, Miss.; and Riverside, Cal. There are others, but not half enough of them."

Now let us have some actual figures, Dr. Hornaday. You mention Newark, N. J. What about the work of its tree commission? "The city of Newark has a very intel-

ligent and effective tree commission," is the doctor's reply. "The shade trees number on the streets of Newark now 62,974, and they are *watered* and *tended*, as if someone cared whether they live or die! During ten years that commission has planted 24,440 trees, and the trees rank as follows: Norway maples, 11,615 (nearly one-half!); oriental planes, 4,891; elms, 3,605; oaks, 1,798; sugar maples, 719; poplars, 693; Bolleana poplars, 665; lindens, 392; pin oaks, 217; Ginkgoes (or maidenhair tree), 198; red oaks, 177; horse chestnuts, 160. The commission states that it was a mistake to plant so many elms.

"You can see from these figures that I have made a study of tree culture. It is a subject very near my heart. I wish I could make everybody enthusiastic over it. A fine, flourishing tree is of more service and is more of an ornament in a community than some human beings—and it lasts longer.

"What shall it be, then?" exclaims Dr. Hornaday. "A model shade tree commission for you in your town, or old Hap Hazard?"

A. S. Moffat
EDITOR

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NUMBERS TO FOLLOW

May 15. YELLOWSTONE NATIONAL PARK

By Dwight L. Elmendorf, *Lecturer and Traveler.*

More people than ever before will visit Yellowstone Park this year. For both those who are going and those who will not this number by a great traveler will prove invaluable, entertaining and stimulating.

June 1. FAMOUS WOMEN WRITERS OF ENGLAND

By Hamilton W. Mabie, *Author and Editor.*

The women writers of England take equal rank with the men of that country who have won fame in the field of letters. Mr. Mabie's entertaining article tells of the greatest of these women and their work.

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52 EAST 19th STREET, NEW YORK, N. Y.

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EVERY DAY

MAY 15 1915

SERIAL NO. 83

THE MENTOR

YELLOWSTONE NATIONAL PARK

By DWIGHT L. ELMENDORF
Lecturer and Traveler

DEPARTMENT OF
TRAVEL

VOLUME 3
NUMBER 7

FIFTEEN CENTS A COPY

The Call of The Yellowstone



A THOUSAND Yellowstone wonders are calling, 'look up and down and round about you!' And a multitude of still, small voices may be heard directing you to look through all this transient, shifting show of things called 'substantial' into the truly substantial, spiritual world whose forms, flesh and wood, rock and water, air and sunshine, only veil and conceal, and to learn that here is heaven and the dwelling place of the angels.



THE sun is setting; long, violet shadows are growing out over the woods from the mountains along the western rim of the park; the Absaroka range is baptized in the divine light of the alpenglow, and its rocks and trees are transfigured. Next to the light of the dawn on high mountain tops, the alpenglow is the most impressive of all the terrestrial manifestations of God.



NOW comes the gloaming. The alpenglow is fading into earthly, murky gloom, but do not let your town habits draw you away to the hotel. Stay on this good fire-mountain and spend the night among the stars. Watch their glorious bloom until the dawn, and get one more baptism of light. Then, with fresh heart go down to your work, and whatever your fate, under whatever ignorance or knowledge you may afterward chance to suffer, you will remember these fine, wild views, and look back with joy to your wanderings in the blessed old Yellowstone Wonderland."

JOHN MUIR



A Park Stage

YELLOWSTONE NATIONAL PARK

By DWIGHT L. ELMENDORF

Lecturer and Traveler



THE MENTOR • • MAY 15, 1915

MENTOR GRAVURES

GREAT FALLS AND POINT LOOKOUT, GOLDEN GATE, JUPITER TERRACE, OLD FAITHFUL
GEYSER, CLEOPATRA TERRACE, FISHING CONE-YELLOWSTONE LAKE.

THE United States government gave the Yellowstone country to the people "for their benefit and enjoyment." This was in 1872.

But ages ago Nature made a wonderland of this territory,—a vast outdoor museum "for the benefit and enjoyment" not only of human-kind, but of all living creatures that found their way there. And so the Yellowstone country is not only a great pleasure park for the people, but it is a playground for many creatures. Buffalo, elk, deer, antelope, bear, sheep, and other animals wander freely in the park, and are sheltered there, and no one can molest them. In this particular, mankind has endeavored, so far as possible in this advanced age of civilization, to restore the simple relationship between living creatures that existed, as we are told, in the Garden of Eden.

The great bulk of Yellowstone Park lies in Wyoming, and it consists of a territory 62 miles long and 54 miles wide. When Nature opened up this place she was in an active and interested mood. The whole territory shows that it has been the scene of tremendous volcanic upheavals and startling chemical combinations, the results of which have been the development of a collection of natural wonders that makes the park the greatest show place of "all outdoors." There are to be found within this

YELLOWSTONE NATIONAL PARK

territory geysers of various kinds, boiling springs, terrace and crater formations over which trickles wondrously colored mineral water, deep canyons, hills of sulphur, cliffs of glass, petrified trees, pools of emerald, blue, golden, or of rainbow hues, and all set in scenery of wild and exquisite beauty. The geysers are the largest in the world. The Canyon of the Yellowstone, though not to be ranked in size with the Grand Canyon of the Colorado, surpasses anything of its kind in its marvelously varied coloring.

The wonders of Yellowstone Park are usually "taken in" by the tourist in five days. It is a pity that so many travelers cannot stay longer; for the park is an active show place. It is constantly doing things, and it does some things only once in awhile. Its operations are varied and intermittent. Spend weeks there, as I have done, and you will appreciate this. The star performers in the great natural show place take turn in entertaining you. Today the Giant Geyser spouts. Tomorrow it may be something else. If you go away too soon, you are sure to miss something interesting.



YELLOWSTONE CANYON
Looking toward Inspiration Point

ENTERING THE NATIONAL PARK

You are near the great Continental Divide when you reach Yellowstone National Park. The lowest valley in the park is 6,000 feet above the level of the sea, while the mountain peaks rise from 10,000 to 14,000 feet above sea level. Yellowstone Lake, which is 15 by 20 miles in size,

YELLOWSTONE NATIONAL PARK

is the largest American lake at this altitude, and from the waters of Yellowstone Park flow three great rivers,—the Missouri, the Yellowstone, and the Columbia. Our National Park is, therefore, in a sense at the top of our country.

There are three established ways of entering. You may go in from the west, beginning at Yellowstone, which is reached by the Oregon Short Line Railroad, or come down from the north by the Northern Pacific Railroad and enter the park by Gardiner. A third means of approach is by a wagon road running into the park from Cody in the east. Many travelers find the northern route pleasant; though there is not much choice between that and the entrance by way of Yellowstone. If you come down from the north, you will go in by the stone archway that marks the northern entrance. This was



Haynes Photo

MAMMOTH HOTEL AND FORT YELLOWSTONE

built by the government, and dedicated by President Roosevelt in 1903. A five-mile ride brings you to Mammoth Hot Springs and Fort Yellowstone. The fort is a lively, though small, military post for the cavalry companies that police the roads and take care of the park.

MAMMOTH HOT SPRINGS

The Mammoth Hotel close by Fort Yellowstone is convenient to the boiling springs and terraces that occupy a number of acres at the slope of what is called Terrace Mountain. Soon after arriving you begin to hear the word "formation." All the terraces produced by Mammoth Hot Springs are referred to as "formations." Jupiter Terrace has various styles of "formation." The Pulpit Terrace has a peculiar "formation" of its own. You will quickly get used to it, and will find the word very

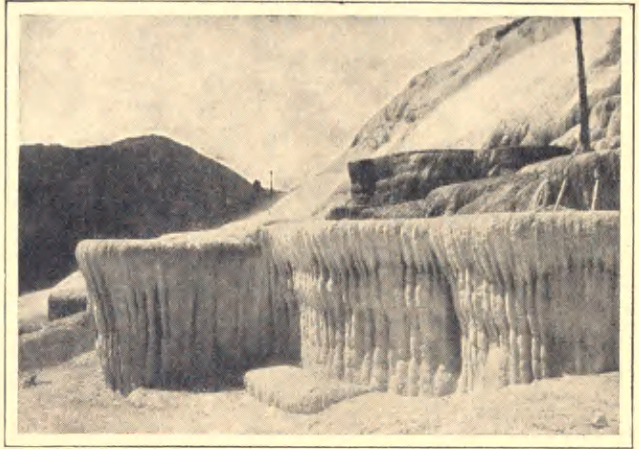


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EAGLE NEST ROCK, GARDINER CANYON

YELLOWSTONE NATIONAL PARK

convenient to cover any and all of the amazing shapes and structures created by the action of mineral deposits. These extraordinary terraces are beautiful when "alive"; that is, when the mineral-bearing water is flowing over them. When the water has been checked and changes its course the terraces left dry lose their living colors, grow white as sepulchers, and begin to show signs of crumbling.



Haynes Photo

PULPIT TERRACE

The process of terrace building is very simple and beautiful,—the mineral-bearing water from the boiling springs catches in hollows on the slope of the mountain and forms pools. Then, as the water cools, it makes mineral deposits which take on various shapes as they grow, and on these "formations" the water paints the most dazzling and beautiful colors. No words can describe the exquisite beauty of the terraces. The colors are brilliant and varied, and the rippling water gives them a life and a sparkle that captivate the eye. The coloring is not, as some suppose, produced entirely by mineral deposits. A contributing factor is a minute plant growth called algæ which holds to the rock and thrives in the hot water of the spring. The coloring is due to the reflection and refraction of the light rays effected by the nature and color of the linings of the pool and its surroundings.



Haynes Photo

MINERVA TERRACE

The best known and most beautiful of these "formations" are Jupiter Terrace, Cleopatra Terrace, and Minerva Terrace. The last named has, however, been failing, and betrays evidences of a complete cessation of activity.

GOLDEN GATE AND THE GEYSERS

When you have feasted your eyes to the full on the iridescent-hued ter-

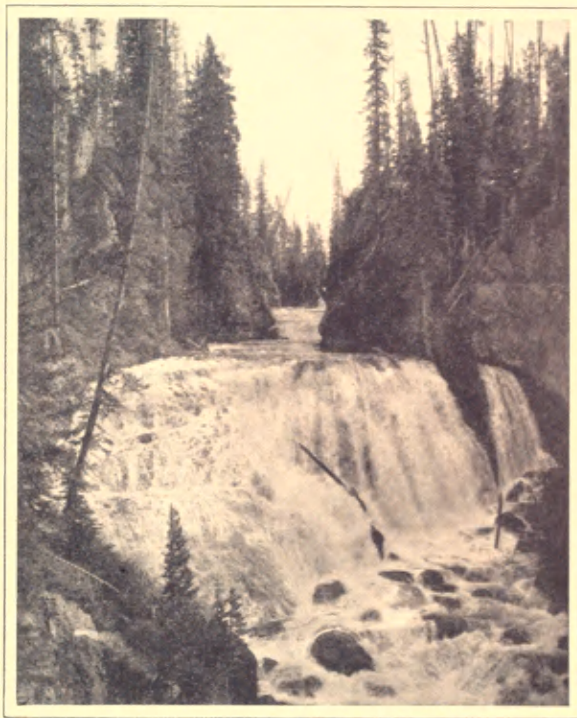
YELLOWSTONE NATIONAL PARK

ances you will be eager to start south for the Golden Gate and the geyser basins. Fine Concord coaches drawn by four or six horses start briskly off for the park trip, which covers more than 100 miles of sight-seeing. This trip divides itself naturally into two distinct features,—the geyser section, and the lake and canyon section.

On leaving Mammoth Springs Hotel we sweep down the road past Liberty Cap, an extinct geyser crown about 50 feet high. We skirt the terraces and make off for Norris Basin, 20 miles away. The road climbs steadily, so that by the time we reach golden Gate, four miles from Mammoth Springs, we have ascended 1,000 feet, and we go through the great opening to the park at an altitude of 7,000 feet above the sea. This great portal is called the Golden Gate because of the rich yellow moss that covers the rocks. Once beyond the gateway, we look forward to the richest and most interesting section of the park.

The scenery is superb. Off there lies Electric Peak, called so because of the electric forces that are active about its sides and summit. When we have covered about 12 miles we pass along a great cliff of obsidian which rises 250 feet above the road and presents a glistening front to the rays of the sun. Obsidian is volcanic glass, and has been produced by the cooling of waves of lava. The Indians found it good material for arrowheads. Then the drive follows the shore of Beaver Lake and past Roaring Mountain until it turns into Norris Geyser Basin. Here are a number of boiling pools and geysers of varying action and character. No great geyser is to be found here. We must look for them in the Upper Geyser Section. They serve well, however, to introduce us to the wonders of the geyser springs.

The Black Growler Steam Vent always attracts notice. It makes a great fuss and roars in a most ferocious manner. In contrast to that, Emerald Pool, lying south, is a quiet, placid body of water of pearl-like



VIRGINIA CASCADE

YELLOWSTONE NATIONAL PARK



UPPER GEYSER BASIN

Tea Kettle. Crater of Giant Geyser. Grand Geyser. Oblong Geyser.

greenish hue. The largest geyser in Norris Basin is the Monarch. It has two oblong openings, and is an eccentric and willful creature, spurting in great explosions at intervals of about six hours. On the road through Gibbon Canyon we get a glimpse of Gibbon Falls, 80 feet high, a beautiful veil of water streaming over rocks.

MIDWAY AND LOWER GEYSER BASIN

The Lower Geyser Basin is a valley taking in 30 or 40 square miles and filled with hot springs and geysers. The Fountain Hotel is the headquarters for this section, and from there visits are made to the Fountain and Great Fountain Geysers, and the Mammoth Paint Pots.

Among the many things to be seen in the park, the Paint Pots seem to cling tenaciously to the memory. It is not that they are so wonderful, but rather that they are so queer. Here are mammoth caldrons filled with soft mud, out of which rise little spouts of pink, white, and yellow mud. The shapes they take are grotesquely odd. An imaginative observer is held fascinated, waiting to see what shape will spout up next.



Haynes Photo

EMERALD POOL

YELLOWSTONE NATIONAL PARK

In Midway Geyser Basin, which is four miles beyond, the three features are Excelsior Geyser, Prismatic Lake, and Turquoise Spring. The Excelsior Geyser is on the west bank of Firehole River, in a great pit, and when it is at work it tosses the water tumultuously into the air anywhere from 75 to 250 feet. It was in full operation in 1881 during the fall, after

the tourist season was over. Then it became busy again in 1888. Only a few have been fortunate enough to see the Excelsior in full operation.

Turquoise Spring is a beautiful blue pool of water. And Prismatic Lake, which lies near Excelsior Geyser, is a wide pond whose depths are filled with rainbow hues. From the Lower Basin the road runs past Morning Glory Spring and Riverside Gey-



Haynes Photo

GIBBON FALLS

ser, where it crosses the Firehole River and turns into the territory known as the Upper Geyser Basin.

UPPER GEYSER BASIN

In this basin the greatest geysers are to be seen. The basin itself covers a space of about four square miles, and in that area are to be found 26 geysers and 400 hot springs. Through the basin runs the Firehole River, and at the most interesting point is situated Old Faithful Geyser and Old Faithful Inn. This inn is an attractive structure, built of logs and blocks of stone, and constructed throughout in a style appropriate for its setting. All hotels in the park are good, and each has a certain quality and flavor of its own. But hotel life is not an essential part of the trip. Many go tramping and camping along the way. Full outfits for camping are supplied at the Mammoth Springs Hotel, and people who prefer to follow the simple path are encouraged and assisted.



Haynes Photo

OLD FAITHFUL INN

Old Faithful Inn looks out upon an active spectacle. A few hundred

feet away Old Faithful Geyser plays his steady and reliable part. He is a splendid old spouter, and as faithful as his name. About every 65 minutes,—there is hardly a variation of five minutes,—day and night, summer and winter, Old Faithful makes his display. Like the beat of a pulse, and almost with the regularity of a clock, he has been keeping time through the ages. No doubt he was marking the hours before mankind invented the measure of time.

Then there is Giant Geyser, which plays 250 feet in the air for an hour and a half every seven to 12 days. That is the highest geyser in the world. The Beehive Geyser (called by that name because of the shape of its cone) is almost directly in front of Old Faithful Inn. The Sponge Geyser is another busy affair, with a descriptive name; also Castle Geyser, so called because of its resemblance to “an old feudal castle partially in ruins.” Geyser wonders multiply, and the names are lost in the mind of even the most attentive traveler. Books have been written in description of their varying qualities. Suffice it to say that the National Park has over 4,000 boiling springs and more than 100 active geysers.

WHAT IS A GEYSER?

Perhaps the simplest way to make clear the nature of a geyser is to say that it is a hot spring bursting out from under pressure. The great scientist, R. W. Bunsen, describes the action of a geyser as follows: “It is well known that the pressure in water increases with the depth on account of gravity; furthermore, that the boiling point rises with the increase in pressure. The geyser tube, which extends deep into the earth, is filled with water from the higher tracts of land around. The heat comes from the buried masses of lava in the earth not



Haynes Photo

CASTLE GEYSER



Haynes Photo

SPONGE GEYSER



CONE OF LONE STAR GEYSER

yet cooled." The water so heated bursts periodically through its bonds and spouts up into the open air.

YELLOWSTONE LAKE AND CANYON

From Upper Geyser Basin we ride over the summit of the Continental Divide and down to Yellowstone Lake. The distance is 19 miles, and all along the way there is something in sight to arouse interest and give delight,—the Kepler Cascades, laughing and leaping through a rock chasm, Lone Star Geyser, and many beautiful views of lake and mountain

scenery. You see Yellowstone Lake first at Thumb Bay. It is a brilliant, sparkling body of water, and so far not enough populated along its shores to have lost its appearance of wild freedom. It lies there in smooth, sunny beauty, surrounded by wooded hills, and at first sight it wins the heart of the most experienced lake explorer. There is plenty to see and plenty to enjoy at Yellowstone Lake,—mountain climbing, driving and riding, boating, fishing, and exploring. The fishing there is famous, especially during the trout season, and the points of interest to entice the visitor are sufficient in number and character to hold him in thrall for weeks.

The great sight, naturally, is the Grand Canyon. It is approached from Yellowstone Lake by a road running up the river about 17 miles. Of course our first instinct in approaching the canyon is to hurry to Grand View or Point Lookout in order to feast our eyes on that ravishing scene of which we have heard so much,—Great Falls and the canyon below. But let us take our time. There is much to see before we gratify our appetite for the crowning sight of all. The Upper Falls is no mean affair in the way of a cataract. It drops 112 feet with great turbulence and foam. Crystal Falls is well worth a visit, and likewise Grotto Pool. Then we grow im-

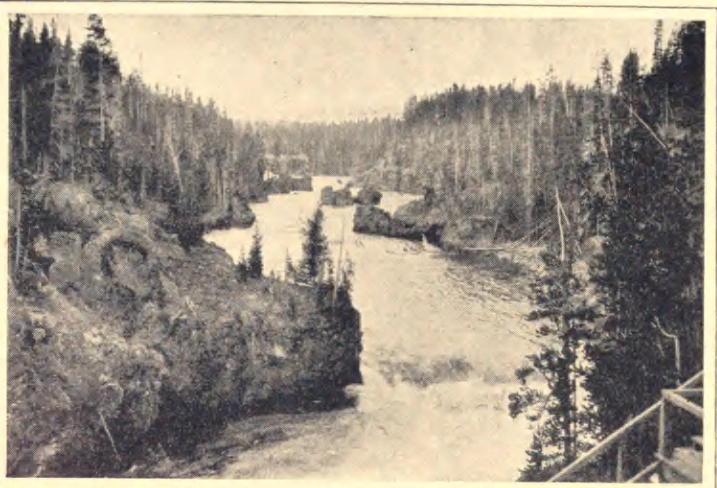


Haynes Photo

CONE OF GIANT GEYSER

YELLOWSTONE NATIONAL PARK

patient. Nothing will satisfy us but to hurry on until we find the supreme spot of beauty in the National Park. Let us stand, then, on Point Lookout, 1,200 feet above the river, and take in the full glory of the scene. The falls are 360 feet in height, and they pour through a contracted space of 75 feet down in one splendid, seething



RAPIDS OF THE YELLOWSTONE
Just above Upper Falls, where the canyon begins

white torrent to settle in the riverbed and then float through the canyon in a stream of exquisite emerald green. About us everywhere is color. It seems as if Nature's palette had been exhausted in painting the walls of that wonderful chasm. No words can fully express the beauty of the scene. As in facing the majesty of the Grand Canyon of the Colorado, we surrender speech and gaze upon the wonder in a sort of religious silence. And the same might be said of the whole canyon of the Yellowstone. In all its 20 miles of extent it is one glorious panorama of beauty. I have referred to the coloring. Of all the descriptions of the Canyon that I have read, Dr. Wayland Hoyt's is the most graphic and vivid—especially in its notes on color. "As soon as you can stand



Haynes Photo OBLONG GEYSER CRATER

it," he says, "go out on that jutting rock and mark the sculpturing of God upon those vast and solemn walls. . . . Almost beyond all else, you are fascinated by the magnificence and utter opulence of color. Those are not simple gray and hoary depths, and reaches and domes and pinnacles of sullen rock. The whole gorge flames. It is as though rainbows had fallen out of the sky and hung themselves there like glorious ban-

YELLOWSTONE NATIONAL PARK

ners. The underlying color is the clearest yellow; this flushes onward into orange. Down at the base the deepest mosses unroll their draperies of the most vivid green; browns, sweet and soft, do their blending; white rocks stand spectral; turrets of rock shoot up as crimson as though they were drenched through with blood. It is a wilderness of color. It is impossible that even the pencil of an artist can tell it. What you would call, accustomed to the softer tints of nature, a great exaggeration would be the utmost tameness compared with the reality. It is as if the most glorious sunset you ever saw had been caught and held upon that resplendent, awful gorge."

It is better, therefore, to begin, as we have done, from the north, and save the canyon for the last; for after that there is nothing that can share its place in our minds. We go back then from the canyon to Norris and take our leave of the park either by the west route through Yellowstone, or by the north route through Mammoth Hot Springs. Our Yellowstone trip has passed like a beautiful dream. It remains with us as a treasured memory.



Haynes Photo

PUNCH BOWL SPRING

SUPPLEMENTARY READING

OUR NATIONAL PARKS

By John Muir

1901. Illustrated and finely descriptive.

THE YELLOWSTONE NATIONAL PARK

By H. M. Chittenden

1911. Historical and descriptive.

OFFICIAL GUIDE TO YELLOWSTONE NATIONAL PARK

Compiled by J. E. Haynes

1912. Descriptive, geological and historical.

THE DISCOVERY OF YELLOWSTONE PARK

By N. P. Langford

1905. A diary with an introduction.

THE YELLOWSTONE NATIONAL PARK

By F. V. Hayden

1883. U. S. Government Report.

BOOK OF A HUNDRED BEARS

1911.

By F. Dumont Smith

CHRONICLES OF THE YELLOWSTONE

By E. S. Topping

GEOLOGY OF THE YELLOWSTONE NATIONAL PARK

By Arnold Hague

1899.

THE YELLOWSTONE NATIONAL PARK

By Arnold Hague

Scribner's Magazine, May, 1904.



What is the story of Yellowstone Park? It began a hundred years ago, and its crowning chapter was the year 1872.

From all accounts it is likely that the first white man who set foot in the Yellowstone country was John Colter. He was a member of the historic Lewis and Clark Expedition which explored the great northwest and returned to St. Louis in 1806. Colter cut loose and rambled about in the Big Horn valley, reached the forks of the Shoshone River, and worked his way on through part of the Yellowstone region. He was gone four years, and when he turned up again in St. Louis in 1810 he had some big stories to tell of hairbreadth escapes from Indians and of the wonderful sights he had seen. His accounts of geysers and hot springs and boiling pools and so on were not more than half believed. The general attitude towards him was expressed in the term people gave to the wonderland which he described so vividly. They called it "Colter's Hell."

Colter talked about his experiences, but he left no records. Nothing was written about the Yellowstone region until 1834. Then W. A. Ferris visited the Upper and Lower geyser basins and wrote an account of them. Ten years later some more information was printed, this time from the testimony of a celebrated Rocky Mountain guide, James Bridger. It was Bridger that gave the first account of the glory of Yellowstone lake. After Bridger's time there were several expeditions, each adding their evidence, and by 1863 a



Haynes Photo

GIANT GEYSER

strong conviction had become established that the Yellowstone region held a greater number of natural wonders than any other area of equal extent in the world.

A private expedition in 1869, conducted by explorers Folsom, Peterson and Cook, was rich in results, especially in facts concerning the Canyon of the Yellowstone, the Great Falls, and the Lake. The story told by Folsom attracted attention, and in 1870 a big party under General Washburn explored the region, passing up the Yellowstone River, traveling completely around the Lake and visiting several of the Geyser Basins. Many of the features of the park were named by this party—Mount Washburn, for example, and Old Faithful, the Castle, Bee-hive, and other geysers. It was the success of the Washburn expedition that led to extensive explorations in 1871 under Dr. Hayden of the U. S. Geological Survey. Dr. Hayden was accompanied by the celebrated landscape photographer Jackson, of Colorado, whose admirable pictures had much to do with building up interest in the project for the National Park.

After that the great riches and the unparalleled wonders of the Yellowstone were no longer a matter of conjecture nor food for imaginative story-tellers. They were in the possession of science. Following close upon the Hayden expedition the region was set aside by Congress, and President Grant placed his signature to the act of dedication in March, 1872.

A. S. Moffat
EDITOR

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 11. Cherubs in Art
 12. Statues With a Story
 13. Story of America in Pictures:
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 14. London
 15. The Story of Panama
 16. American Birds of Beauty
 17. Dutch Masterpieces
 18. Paris, the Incomparable
 19. Flowers of Decoration
 20. Makers of American Humor
 21. American Sea Painters
 22. Story of America in Pictures:
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 23. Sporting Vacations
 24. Switzerland: The Land of
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 35. Story of America in Pictures: The
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 48. Dürer and Holbein
 49. Vienna, the Queen City
 50. Ancient Athens
 51. The Barbizon Painters
 52. Abraham Lincoln
Volume 2
 53. George Washington
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55. Famous American Women
Painters
 56. The Conquest of the Air
 57. Court Painters of France
 58. Holland
 59. Our Feathered Friends
 60. Glacier National Park
 61. Michelangelo
 62. American Colonial Furniture
 63. American Wild Flowers
 64. Gothic Architecture
 65. The Story of the Rhine
 66. Shakespeare
 67. American Mural Painters
 68. Celebrated Animal Characters
 69. Japan
 70. The Story of the French Revolution
 71. Rugs and Rug Making
 72. Alaska
 73. Charles Dickens
 74. Grecian Masterpieces
 75. Fathers of the Constitution
 76. Masters of the Piano
Volume 3
 77. American Historic Homes
 78. Beauty Spots of India
 79. Etchers and Etching
 80. Oliver Cromwell
 81. China
 82. Favorite Trees

NUMBERS TO FOLLOW

June 1. FAMOUS WOMEN WRITERS OF ENGLAND

By Hamilton W. Mabie, Author and Editor.

The women writers of England take equal rank with the men of that country who have won fame in the field of letters. Mr. Mabie's entertaining article tells of the greatest of these women and their work.

June 15. PAINTERS OF WESTERN LIFE

By Arthur Hoeber, Artist and Author.

Many artists have painted the life of the great American West. Everyone knows the living figures that Remington, Russell, and others have placed upon canvas. Mr. Hoeber presents to us the work of all these painters, and shows why it is important.

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52 EAST 19th STREET, NEW YORK, N. Y.

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JUNE 1 1915

SERIAL NO. 84

THE MENTOR

FAMOUS WOMEN
WRITERS
OF ENGLAND

By HAMILTON W. MABIE
Author and Editor

DEPARTMENT OF
LITERATURE

VOLUME 3
NUMBER 8

FIFTEEN CENTS A COPY

The Passion for Reading



READ as you would seek wealth—with eager habit. The foundation of knowledge is laid in reading. It was Fenelon that cried: "If the riches of the Indies or the crowns of all the kingdoms of Europe were laid at my feet in exchange for my love of reading, I would spurn them all." Read with enthusiasm and with earnest purpose, separating wheat from chaff. Judge well and carefully what you read, and enjoy while you judge. It is by the food that you enjoy that you grow stronger.



THERE are four kinds of readers," said Coleridge. "The first is like the hour-glass; and their reading, being as the sand, it runs in and runs out and leaves not a vestige behind. A second is like the sponge which imbibes everything and retains it in nearly the same state. A third is like a jelly-bag, allowing all that is pure to pass away and retaining only the refuse and dregs. But the fourth is like the men in the diamond mines of Golconda who cast aside all that is worthless, retaining only pure gems."



GET a habit, a passion for reading. "We get no good," said Mrs. Browning, "by being ungenerous even to a book, and calculating profits. It is rather when we gloriously forget ourselves, and plunge soul-forward, headlong into a book's depth, impassioned for its beauty and salt of truth; 'tis then we get the right good from a book."

FAMOUS WOMEN WRITERS OF ENGLAND

By HAMILTON WRIGHT MABIE



GEORGE ELIOT

From Etching by E. A. Fowle

THE MENTOR

DEPARTMENT OF LETTERS

JUNE 1, 1915



MENTOR GRAVURES

JANE AUSTEN

GEORGE ELIOT

CHARLOTTE BRONTË

ELIZABETH BARRETT BROWNING

MRS. GASKELL

JEAN INGELOW

THE novel as we know it today is the product of a highly developed social life, of conditions which make the meeting of men and women on common ground normal and easy. It is preëminently the book of society: it deals almost entirely with men and women in social relations. There have been stories since the beginning of history; but the novel came late and belongs to an advanced civilization. Its appeal to women is obvious, and their early and continued success in fiction has revealed not only their knowledge of the material with which fiction deals,—character and manners,—but their insight and skill in the art of narration.

Miss Austen had a very narrow experience, and was a woman of village associations. She not only led a quiet life, but had a quiet mind. The people she drew were in many cases uninteresting, and many of them were distinctly dull, and yet "Pride and Prejudice" and "Sense and Sensibility," are not only what we call "standard works," but they are perennially interesting. In this age of a few real and many sham novels, "full of sound and fury, signifying nothing," Jane Austen's stories have the stillness of remote country; but when the whole brood of stories of

the "gilt and red plush" order are forgotten people will be reading these quiet novels with delight.

MARIA EDGEWORTH

There had been other women writers of fiction in the field before Miss Austen, and there were good novelists among her contemporaries. Maria Edgeworth was her elder by eight years, an Irish girl with an erratic and interesting father, who sometimes wrote complacent introductions to his daughter's novels as if he were conferring a great honor on the books and a great favor on their readers. Byron wittily characterized father and daughter when he said that she looked as if she could hardly write her own name, while he looked as if nothing else was worth writing. The commonplace looking girl had a very keen eye, a first-hand knowledge of men and things in Ireland, and a ready gift for characterization. "Castle Rackrent" and "The Absentee" are still read; but largely for historical reasons.

JANE AUSTEN

Miss Austen's novels, on the other hand, are read for their intrinsic interest. In character, conditions, and work she was the embodiment of simplicity and sincerity. The daughter of an English clergyman, of Oxford training, good breeding, and good looks, and of a bright, witty, and somewhat satirical mother, the future novelist was born in a village rectory, and had the great fortune to hear good talk from her earliest childhood. She had a quiet manner; but nothing escaped her keen eyes, and while she was still a girl she had an expert's knowledge of the dress, manners, talk, and ideas of the people in her world. It was a little world geographically; but all the qualities, interests, and characteristics which make the great world interesting were present in it.

"Pride and Prejudice" was written before she was twenty-one. "Sense and Sensibility" and "Northanger Abbey" followed at intervals of a year. These stories were the fruits of a girl's leisure, and were written in delightful unconsciousness of their literary importance. The publishers of the time were not interested in these quiet tales, and Miss Austen was not eager for publicity for them or for herself.

In her twenty-sixth year she exchanged the life of a Hampshire village for the stir and gaiety of Bath, a brilliant little city



SCENE FROM JANE AUSTEN'S "PRIDE AND PREJUDICE"

Drawing by Hugh Thomson. Printed by permission of Macmillan Co.



JANE AUSTEN
After an original family portrait

with so fine a brush as produces little effect after much labor?" The ivory and the fine brush have given Miss Austen's stories a place by themselves in English fiction. "The big bow-wow strain I can do myself, like any now going," wrote Walter Scott; "but the exquisite touch which renders commonplace things and characters interesting from the truth of the description and sentiment is denied me."

Miss Austen began to publish in 1811, and her last novel, "Persuasion," appeared in 1818, the year after her death. At the end of a century, and after many changes of taste, her novels are safely lodged with the "classics," and are read by a host of people for their delineation of character, their quick and keen observation, their quiet humor, and the indefinable charm of gentle, refined vivacity of feeling and style which pervades them.

CHARLOTTE BRONTË

Among novelists of the quiet life Charlotte Brontë appeared like a flaming spirit from another planet. The author of "Jane Eyre" would have been as tranquil as the author of "Persuasion" if physical conditions made us what we are: she too was a child in a rectory in the quiet British village of Haworth. But while the physical conditions of Charlotte

frequented by people of fashion. During the years spent in the gay watering place Miss Austen's imagination was at work; but her pen was idle: her mind was lying fallow. In 1809, in a rustic cottage in the village of Chawton, the most productive years of her life were begun. She revised or rewrote the early stories, and added to them "Mansfield Park," "Emma," and "Persuasion"; writing at a little desk near a window in the sitting room. No writer of her distinction was ever freer from self-consciousness, and this is one secret of her success as an artist and of her popularity. When it was suggested to her to write a historical romance she said, "What shall I do with your strong, manly, vigorous sketches, full of variety and glow? How could I possibly join them on to the little bit [two inches wide] of ivory on which I work

Brontë's youth were of the tranquilizing kind, her father had a stern temperament, she was motherless, and the house was so badly managed that the children were not properly fed. After three years' study in a local school the future novelist went to Brussels to study French, and the two years she spent there furnished the material for "Villette." On her return home she became a governess, and learned some of the things about that occupation which appear in "Jane Eyre."

The three sisters shared the intensity of temperament which appears in their stories. They lived in a gloomy



CHARLOTTE BRONTË

house, among a people of strong, but unsympathetic, nature, and, unknown to one another, they all took refuge in writing prose or verse. Charlotte wrote "The Professor," but could not find a publisher; "Jane Eyre," written in a time of family disaster, appeared anonymously in 1847. It had an instantaneous and sensational success. It was denounced as immoral,—a stupid criticism,—but everybody read it, and everybody had a theory about its authorship. A majority of readers were sure it was the work of a man, although it is feminine to the very heart; the minority guessed that it might be the work of "an improper woman," although the splendid courage and unselfish nature of the noble woman who wrote it shines through

it. It was immature, extravagant, and melodramatic (Rochester is a woman's idea of a superman), but it was intensely dramatic, alive from beginning to end, and it was original. Charlotte Brontë had great energy of imagination, her emotions were intense, she had little knowledge of the world, and she was one of the children of tragedy; and "Jane Eyre" is the product of all these elements plus genius.

It was a meteor, and a meteor it remains; but it is still seen among the planets. It is overwrought, extravagant, and to that extent it lacks the simplicity of truth and of art; but it is alive, and life covers a multitude of sins of construction and style. The other stories—"The Professor," "Villette," "Shirley"—are all original; but none of them has the vitality of "Jane Eyre."

Its author showed her sanity and poise by the calmness with which

FAMOUS WOMEN WRITERS OF ENGLAND

she bore her sudden popularity. She valued the friendships it brought her with Thackeray, Mrs. Gaskell, and others; but it did not intoxicate her. She went quietly on with her work; and at the end she had a few brief months of happy life with a husband whose love was full of intelligent tenderness.

MRS. GASKELL

Mrs. Gaskell, who outlived Charlotte Brontë by ten years, and wrote her biography, was the daughter of a literary man, and became the wife of a clergyman, and had reached middle life before she began to write. Her first story, "Mary Barton," was a forerunner of the many later novels which deal with the relations of employees and employers, and had a great popularity, was much discussed, and was translated into half a dozen languages. Was it not Dickens who said of the poet Gray that he was walking down to posterity with one book under his arm? Mrs. Gaskell wrote a number of novels full of charming qualities; but she is known today chiefly by that delightful story of village life, "Cranford," a novel of such idyllic quality and gentle humor that it waited years for popular recognition, and then, fifteen or twenty years ago, suddenly caught the attention and won the hearts of American readers and appeared in many editions. It is likely to remain one of the classics of the quiet life.



MRS. GASKELL

From the favorite portrait printed by George Richmond in 1832



THE GRAVE OF MRS. GASKELL

She lies in the Brook Street Chapel graveyard (Knutsford, England). Her husband lies beside her under the stone cross

GEORGE ELIOT

Marian (or Mary Ann) Evans, whom all the world came to know as George Eliot, was, like her predecessors, country born and bred; but her father had the management of large estates, and she enjoyed the opportunity of knowing people of all classes, from farm laborers to the great landowners. In later years she added to splendid vigor of mind the resources of wide reading and broad acquaintance with the

FAMOUS WOMEN WRITERS OF ENGLAND

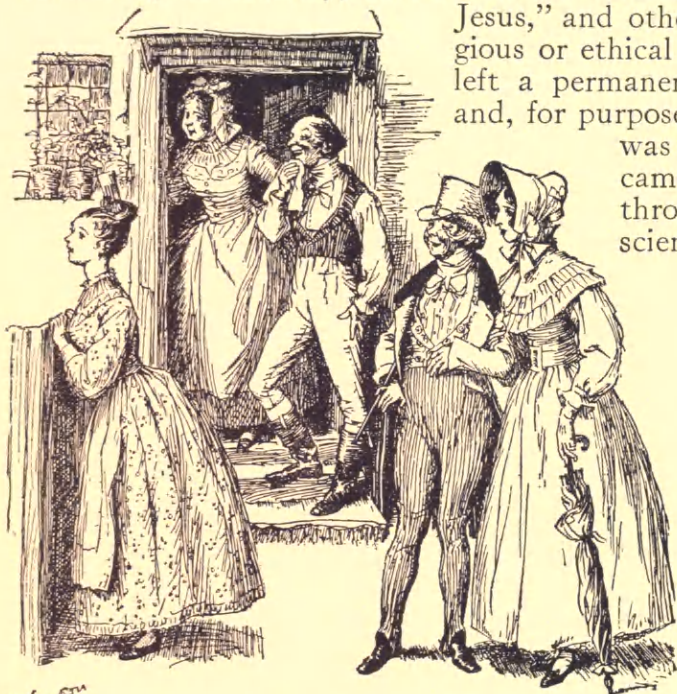
world of thought as well as of men; but her best work deals with rustic and village people, and is in many respects the most vital portraiture we have of provincial character.

She was a serious girl, with a vein of humor which runs like light through all her early stories. She went to various schools, and early began the study of French and German. The removal of the family to the neighborhood of Coventry brought her acquaintance with people of wide intellectual interests and in contact with the more radical thought and scholarship of the day, and led to the translation of Strauss' "Life of

Jesus," and other German works of a religious or ethical character. These studies left a permanent impress on her mind; and, for purposes of fiction, that impress

was not wholly fortunate. She came to the writing of novels through a severe study of the scientific philosophy of her time; she wrote criticism of a semiscientific character, she traveled in Italy and Switzerland, she became the friend of Spencer, the Martineaus, Lewes, and other prominent people, and the vigor and force of her intellect were shown in a series of remarkable articles in the Westminster Review.

Her real work was, however, yet before her, and she was thirty-seven before her earliest venture in fiction, "The Sad



"To see the Alderney"

SCENE FROM MRS. GASKELL'S "CRANFORD"

Drawing by Hugh Thomson. Printed by permission of the Macmillan Co.

Fortunes of the Rev. Amos Barton," appeared, followed by "Mr. Gilfil's Love Story," "Janet's Repentance," and "Scenes of Clerical Life." These stories showed firsthand observation, opulent imagination, broad and rich humor, and an intellectual force penetrating, but tempered by compassion and sympathy. Her knowledge of character was minute and psychological as well. She could paint a personality with wonderful accuracy, and at the same time could make clear the inward sources of action. In due time "Adam Bede," "The Mill on the Floss," and "Silas Marner" appeared. In all these stories George Eliot is the creative artist, to whom life is more precious than thought and vital portraiture

FAMOUS WOMEN WRITERS OF ENGLAND

more compelling than analysis. She was rich in what may be called the primary endowments of the artist,—passion for life, sympathy, humor, pathos, courage of insight. These were the first and finest products of her genius; she poured herself into them with lavish joy in self-expression.

Then her genius began to flag. "Middlemarch" has great breadth of character, and in the play of character upon character gives the reader a cross-section of society; but the joints begin to show, there is less spontaneity and more calculation in the work. "Romola" has great nobility of moral insight; but George Eliot said that the writing of it made her an old woman, and it gives one a sense of the heroic toil of art rather than of its freedom. And "Daniel Deronda," speaking frankly, is an academic exercise: only at long intervals does it come to life.



GRIFF HOUSE

Early home of George Eliot, from painting by W. J. Mozart

ELIZABETH BARRETT BROWNING

In point of intellectual quality the transition from George Eliot to Mrs. Browning is not abrupt, and in that power of emotion which stirs and lights the imagination Mrs. Browning must be ranked among the original forces in English literature. She too could write fiction: "Aurora Leigh" is a novel in verse. The world loves a lover, and has always been grateful to the Brownings for making an adventure of love and a romance of marriage. It loves the story of the semi-invalid lying on a couch in a darkened room in London, the coming of the young poet, the ardent wooing, the father's semi-insane opposition to marriage, the daughter's drive to the park to test her ability to walk, the elopement, and the years of common happiness and fame in the Casa Guidi, not far from the Pitti Palace, in Florence. It is a charming modern version of the story of the Prince who broke through the hedge of thorns and carried off the Princess; it is a fairy tale come true.

Elizabeth Barrett might have been both



GEORGE ELIOT

From a painting by D'Albert-Durade, made when the novelist was thirty years of age.

FAMOUS WOMEN WRITERS OF ENGLAND

an invalid and a bluestocking if Browning had not rescued her. She read Homer in the Greek at eight, and dreamed of Agamemnon! At seventeen she published an "Essay on Mind" and translated "Prometheus." She was always a frail little woman, with a pale face and eyes bright with spiritual vitality; but for fifteen years she held on to life, and was intensely happy in her marriage and her work.

After Mrs. Browning's death and the passing of immediate interest in her personality, her fame began to wane as Browning's fame began to glow, until he has become one of the most influential and dominating English poets of the modern period. The reaction has gone too far and has obscured the genius of a woman whose lyrical inspiration, although intermittent, had much of the prophetic quality. Her genius was greater than her art, and she was a great poet only in moments of intense emotional or spiritual experience. Many of her lines are so awkward and prosaic that they seem to show complete lack of the power of self-criticism.

On the other hand, many of "The Sonnets from the Portuguese" reach the highest levels of poetic beauty. One is tempted to say that the sonnet beginning—

If thou love me, let it be for naught
Except for love's sake only—

belongs with the very best of its kind. In this noble poem she rises far above the obscurities, mannerisms, impossible rimes, that mark her less impassioned work. There are noble passages in "Aurora Leigh," and in "The Casa Guidi Windows" the soul of freedom finds a voice as powerful and as appealing as its own; while "The Cry of the Children" and "Cowper's Grave" are full of deep and moving pathos.

Mrs. Browning had a great nobility of nature as well as of mind; she had a flowing



NO. 4 CHEYNE WALK, CHELSEA
George Eliot's home in her later years



GEORGE ELIOT
From an early photograph

imagination and the great gift of spontaneity; she had intellectual passion, and her whole being responded to the appeal of deep sorrows, great wrongs, and shining ideals.

"You are wrong, quite wrong," once wrote Browning,—*"she has genius: I am only a painstaking fellow."* He was right, she did have genius; and he had genius, but he was not painstaking. Neither was an artist save in the happiest hours: that was their common limitation.

JEAN INGELow

When Mrs. Browning died Jean Ingelow was well known in this country; she was forty-one, and had thirty-six years of life before her. Like her sisters among the novelists, she was born in quiet surroundings, and her childhood was passed in an affectionate home with gardens and fields, and the ocean not far away. Many Americans have seen the tower of Boston



GEORGE ELIOT

In the years of her maturity

Cathedral, locally called the "Stump." There is a famous choir school there, and there is the great music of the sea, which Tennyson said came in on the Lincolnshire coast more majestically than anywhere else in England.

But the little girl, who moved the stones in the path because she thought they must tire of lying in the same place, was to sing of things more familiar and intimate than the ocean. The title of her first book of verse, *"A Rhyming Chronicle of Incidents and Feelings,"* suggested the field of her interests; although *"High Tide on the Lincolnshire Coast"* showed that she was not indifferent to the spell and tragedy of the sea as it rushed into the humble life of the coast.

She loved children, the home, the common relations and experiences of



MRS. BARTON AND FAMILY

From George Eliot's *"Scenes of Clerical Life."*
Drawing by Hugh Thomson. Printed by permission of Macmillan Co.

FAMOUS WOMEN WRITERS OF ENGLAND

men, so full of sentiment and pathos to the tender-hearted and poetic. Few poems of the last generation found their way to more hearts than "Divided," and "The Songs of Seven": they touched deep springs of feeling, and they had a captivating, musical cadence. Jean Ingelow did not rise to greatness as did Mrs. Browning; she was not a priestess or a sibyl; she was a singer of near and dear things, but her voice was clear and sweet and full of deep feeling.

DINAH MULOCK CRAIK

English rectories have been schools of sound English, taste for good literature, and knowledge of ordered and dignified life which form a distinctively English training. Dinah Maria Mulock Craik, whom readers of the last generation know as Miss Mulock, was one of the products of this home culture. She too was born in a rectory; but her early life was neither tranquil nor happy. The unkindness of her father to her mother finally led her to open revolt, and she undertook the support of her mother and brothers by her writing. She had, fortunately, a gift of expression which was immediately serviceable, and her first attempt in the field of fiction was successful. This story, "The Ogilvies," appeared in 1849, and secured an early popularity. She had little invention in



MRS. BROWNING AND HER SON
Robert Wiedemann Barrett Browning, an
only child, born in 1849



ELIZABETH BARRETT
BROWNING



FLORENCE CASA GUIDI
Where Mrs. Browning died

the making of plots; but she had sentiment, the dramatic instinct, and she was interesting. She published several novels which find few readers today; but in 1857 she touched the heart of her generation in a novel full of vigor and

FAMOUS WOMEN WRITERS OF ENGLAND

tenderness. "John Halifax, Gentleman," appealed strongly to the growing democratic sentiment of England. The word "gentleman" has had a definite social meaning for generations in that country. John Halifax was a self-made man without social background or educational advantages; but he was a gentleman by instinct, a fine type of the self-respecting man who makes his place in the world by force of character, ability, and native refinement. Mrs. Craik wrote stories which she regarded more highly; but her readers were right in placing "John Halifax, Gentleman," on a higher plane than her other novels. She will be remembered chiefly as its author, and as the author of a tender poem of motherhood, "Philip, My King."



JEAN INGELOW
Engraved from a photograph

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THE OPEN LETTER



Every mail brings messages of encouragement from members of The Mentor Association. The letters are coming so fast that it is not always possible to acknowledge them promptly. I hope our members will appreciate this. It is especially difficult for us to give an immediate answer where questions are asked that require research. The work is a joyous one for us, because the inquiries are always accompanied by an expression of enthusiastic appreciation of what The Mentor is doing. Every now and then a letter comes that is so friendly and fine that we want to let others know of it. Here is one:

★ ★ ★

"I want to tell you what a delight and help The Mentor has been to me. I have spent the past year in an oil field, fifteen miles from the nearest railroad point. Any culture or entertainment that we get must come from our reading and our phonograph music. None of our magazines have been more helpful than The Mentor, and I bought twenty-one selected back numbers for myself. I gave ten to a friend for Christmas. I gave another ten to my sister for a valentine, and now I am sending single copies out as Easter greetings. But please remember this: I never give away any of my own copies, as I cannot spare them. The music numbers have helped me so much—especially 'Makers of Modern Opera.' Now, won't you please, sometime, devote one number to Russian music and composers? And would you kindly tell me where I can find something about American composers; also English music history. I wish to get the pictures, 'Music and the Drama,' by John La Farge. Can I get them framed at any ordinary picture store? If not, where can I have the framing done?

"Thanking you in advance, I am

"Yours truly,

"Mrs. M—— W——.

"P. S. What would be some good pictures for a dining room?"

And along with this letter came another which has in it a request that is typical of the needs of thousands of our members. I have referred to the service of The Mentor in supplying programs for reading clubs and courses of reading. This has brought a response from reading clubs all over the country. It is evident that The Mentor has work to do—and mighty interesting work—in supplying information and assistance to the clubs. Here, too, we ask our members to be a little indulgent in the matter of time. The regular Mentor programs for reading clubs have been made up, and they can be supplied at once. Where a special course of reading and a special program for club work are required, we need some time in order to prepare the material satisfactorily. The requests for special programs usually call for special conditions, and it is our purpose to meet these conditions in each case.

★ ★ ★

And now for the letter. It comes from California, and I print it because it has in it an interesting personal note.

"I thank you for the material sent me. . . . I should like to have a sample program for a reading club, with outlines and plans. We have had a Neighborhood Reading Club, with a high-school teacher as reader, who interpreted for us some plays, such as 'Everywoman,' and so on—but she moved away, and we miss her help. Have you anything along this line?

"Sincerely yours,

"Mrs. P—— R——."

★ ★ ★

We have often been told that The Mentor fills a real felt want. Here is a case where it is literally true, and it gives us a very special sort of pleasure and satisfaction to try to fill the place left vacant by this worthy high-school teacher.

W. S. Moffat
EDITOR

THE MENTOR ASSOCIATION

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NUMBERS TO FOLLOW

June 15. PAINTERS OF WESTERN LIFE

By Arthur Hoebler, Artist and Author.

Many artists have painted the life of the great American West. Everyone knows the living figures that Remington, Russell, and others have placed upon canvas. Mr. Hoebler presents to us the work of all these painters, and shows why it is important.

July 1. CHINA AND POTTERY OF OUR FOREFATHERS

By Esther Singleton, Author of "The Furniture of Our Forefathers," etc.

To mankind the home is all important. Just so is the furniture and everything that goes into the home. Everybody is interested in old china, and Miss Singleton in addition to understanding the subject, knows how to present it in an attractive manner.

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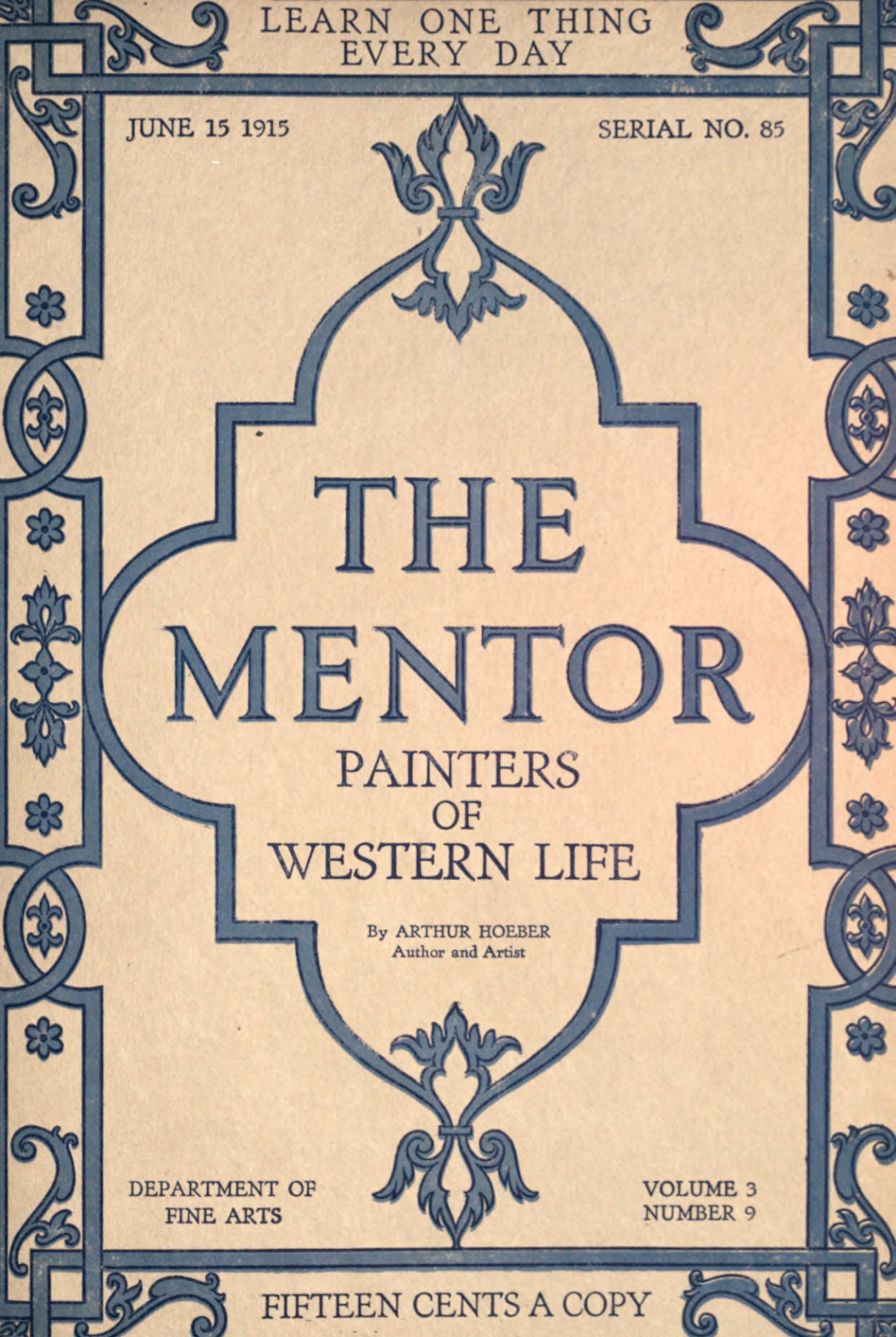
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SERIAL NO. 85

The cover features a decorative blue border with floral and scrollwork motifs. A large, ornate blue frame in the center contains the title and author information. The frame has a pointed top and bottom, with intricate scrollwork and floral designs at the corners and midpoints.

THE MENTOR

PAINTERS
OF
WESTERN LIFE

By ARTHUR HOEBER
Author and Artist

DEPARTMENT OF
FINE ARTS

VOLUME 3
NUMBER 9

FIFTEEN CENTS A COPY

Play the Game



SUPPOSE," said Thomas Huxley, "it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game of chess. Don't you think that we should all consider it to be a primary duty to learn at least the names and the moves of the pieces? Do you not think that we should look with a disapprobation amounting to scorn upon the father who allowed his son, or the State which allowed its members, to grow up without knowing a pawn from a knight?"



BUT it is a very plain and elementary truth that the life, the fortune, and the happiness of every one of us, and more or less of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chessboard is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature."



THE player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know to our cost that he never overlooks a mistake or makes the smallest allowance for ignorance. To the man who plays well the highest stakes are paid, with that sort of overflowing generosity which with the strong shows delight in strength. And one who plays ill is checkmated—without haste, but without remorse."

PAINTERS *of* WESTERN LIFE

By ARTHUR HOEBER

Author and Artist



Copyright by E. Irving Couse

THE DRUMMER, by E. Irving Couse

MENTOR GRAVURES

THE LAST STAND

By Frederic Remington

WILD HORSE HUNTERS

By Charles M. Russell

MY BUNKIE *By Charles Schreyvogel*

THE CALL OF THE FLUTE

By E. Irving Couse

THE SILENCE BROKEN

By George de F. Trush

AN ARGUMENT WITH THE
SHERIFF *By W. R. Leigh*



THE MENTOR · DEPARTMENT OF FINE ARTS · JUNE 15, 1915

THE present generation has taken its pictures of life in the Far West mainly through the paintings of such artists as Frederic Remington, Charles M. Russell, Charles Schreyvogel, and others who will be referred to in this article. And yet two of these men—Remington and Schreyvogel—who were our contemporaries are already dead, and it was only about eighty-four years ago that the first American artists went to the land of the setting sun to paint the Indian in his native lair. This artist was a young Philadelphian named George Catlin, a lawyer by profession, who was born in 1796 and died in 1872. Though trained for the bar, his artistic tendencies were too strong for him. He set forth in 1830, with practically no knowledge of the technic of art, going as a guest of Governor Clark of St. Louis, then United States superintendent of Indian affairs. Governor Clark went for the purpose of arranging treaties with the Winnebagos, Menominees, Shawanos, Foxes, and others, and the opportunities for young Catlin were unusual.

CATLIN AND CARY, THE PIONEER PAINTERS

A second trip the next season inspired Catlin to still a third, in 1832, when he ascended the Missouri on a steamer, to the mouth of the Yellowstone. He returned some two thousand miles in a canoe with a companion, and on the trip sketches were made of the Crows, Blackfeet, Sioux, and Iowas. It was all a revelation to Catlin, who made a serious

study of the savage as far as his artistic equipment permitted. Subsequent trips followed, and in 1836 he accompanied a detachment of the first regiment of Mounted Dragoons to the Comanches and other tribes. These visits of course were at a time when the Indians were in a primitive and picturesque condition, before the change that was to come subsequently through association with the whites. The result was an enormous collection of drawings and paintings, together with many written accounts and descriptions of manners and customs, and for years Catlin reigned supreme in a field that no one had hitherto explored.

Catlin, however, was far more interesting from a historical standpoint than from any artistic conception he gave to his theme. With his indifferent training, unfortunately, he lacked imagination. He recorded what he saw, then a great novelty to the public; but his work now arouses little emotion. For years, however, engravings of his drawings, colored reproductions, and photographs were the only data for reference, and as the artist was scrupulously correct in all details of adornment, local color, costume and implements, manner of life and ceremonials, his work still has considerable value. The modern men do not by any means scorn taking a hint from him. In the Centennial Exhibition in 1876, a great showing of Catlin's work was more or less in the nature of a sensation.

The next painter of the West was William de la M. Cary, who in 1861 made a trip across the plains with an army officer. There was still plenty of excitement, and the traveler had to be prepared against both wild man and beast. Mr. Cary made many sketches in the manner of Catlin, and sent home illustrations to the magazines, occasionally recording the humorous side of his adventures. His sketches were well received and appreciated.

GEORGE DE FOREST BRUSH

Some years ago George de Forest Brush gave considerable attention to the life of the Indian, and signed many pictures that remain classics in American art. Some of the themes were of the early Aztecs. Among the titles were "The Sculptor and the King" and "Aztec Sculptor." More modern works were "The Silence Broken," "Mourning Her Brave," "Indian Hunter," and many more, all of them works of fine imagination and admirable composition lines. Mr. Brush, who was born in Tennessee in 1855, was a pupil of the Paris government art school under the late J. L. Gérôme (zhay-romé), and is a distin-



ONE OF CATLIN'S INDIANS



Copyright by W. de la M. Cary

"FORTY-NINERS" CROSSING THE PLAINS

By William de la M. Cary

guished draftsman as he is a commanding figure in American art. Of recent years, however, he has chosen other fields in which to exploit his talent; but of all the native painters, he has brought to his work on the Indian the best artistic equipment of any, and of the dozen subjects of the aborigines all are unusual, and of the highest excellence.

REMINGTON AND THE SPIRIT OF THE WEST

The painters of the Great West, however, were yet to come. Men were to arrive who would catch something of the spirit of the life there, who were to record the romance of the savage, the soldier, the cowboy; the latter in particular,—a picturesque group of men the outcome of peculiar conditions, men who rounded up the cattle, and were apparently a race apart, of prodigious recklessness, hardihood, and bravery, who lived in the saddle almost continuously, save when occasionally they strayed into the frontier town to squander their pay. These were, as the late Frederic Remington quaintly phrased it, "Men with the bark on." Remington (1861-1909) was himself to be the first of the modern group to treat the West with artistic sympathy, and his name rises instantly when any mention is made of the plains. First of all, the man himself was a genuine lover of the open, of nature in its wildest aspects. For him the horse, the prairie, the blue sky! He should have been an army officer. He was, almost; for he accompanied the troops on many of their campaigns and was as well known to the captains as he was to the troopers and many of the Indians.

Somewhere about the middle '80's he began to send illustrations to the various periodicals; crude affairs, as he admitted later and himself characterized as "half-baked." But they had that vital, convincing touch to them that meant subsequent success. Somehow, even in his tentative efforts, he had a vim and go that held the spectator. The man knew his Indian, soldier, cowboy, hunter, from the ground up. They had in them plenty of red blood, even though the first drawings were crude. There was that about them which disclosed astonishing feeling, clear insight into character, distinct sympathy. The public was profoundly interested, and saw great promise. Nor was there any disappointment; for the man made rapid progress. His Indian fairly reeked of savagery; his soldier was an epitome of the hard-working, modest, simple, splendid man of action; his cowboy was a picturesque and vital character.



Photo by Davis & Sanford

FREDERIC REMINGTON

It is almost pathetic to realize that so commonplace and commercial an invention as a wire fence was the means of doing away with the cowboy. This introduction of a cheap and effective means of coralling the animals at one fell swoop put the cowboy out of business, destroyed forever the usefulness of this race of picturesque, hard-riding, reckless youth of the plains. Mr. Cowboy rides on his raids but seldom now.

Remington knew these cowboys well. He had mingled with them, ridden after the herds, joined in their boisterous revels, and there came from his brush and pencil a picturesque lot of out-of-door characters, to the very life. Remington had camped in the open, had ridden hard and long, had been with the United States cavalry in its expeditions, was the intimate of the officers and men of the then little army of this nation, and he saw history made. In all this crowd there was no more picturesque figure, whether cowboy, Indian, or soldier, than Remington himself. He wrote as entertainingly as he painted, and before his death (he was stricken untimely) was to follow his beloved comrades in the army as war correspondent to Cuba, in the Spanish War. It is nowise to the disparagement of the men who followed Remington to say that they were all under an everlasting debt of gratitude to him for his initial insight into the breezy outlook on life in the Far West, and for his way of presenting his facts.

Remington was an indefatigable worker, constantly filling his sketch-book with notes, and making mental memoranda of the happenings about him. And he showed steady progress in the technic of his art, each suc-

ceeding picture disclosing genuine advance. Nor was he content simply with painting and drawing. He sought artistic expression in sculpture too, modeling much during the later years of his life with great success. Personally, the man was a delight to a host of friends, with his inimitable stories, his genial manner, and his thorough naturalness. One of the best known of his sculptural works is "The Broncho Buster," which has long been a public favorite, and been reproduced in bronze.



Copyright by C. M. Russell **A DANGEROUS CRIPPLE**
By Charles M. Russell

RUSSELL, THE COWBOY ARTIST

There followed Remington an artist very distinctive of the soil, one who was of the land in that he had been a veritable cowboy, knew his West thoroughly, had lived with the Indians, spoke several of the tribal languages, and, still more useful accomplishment, was familiar with that picturesque, poetic, universal means of communication among savages of the Great West, the sign language. This was Charles M. Russell (1865). In Great Falls, Montana, where he lives and has a home and studio, he is one of the institutions. Few travelers in that part of this country fail to pay him a visit. They call him the "Cowboy Painter," and with reason; for during several years he followed that profession. Also he lived long among the Indians, sharing their camps, their food, riding after game, winter and summer, dwelling with them as a brother.



CHARLES M. RUSSELL
The Cowboy Artist

Though he always drew pictures, he never saw the inside of an art school, nor had he ever a teacher. Artistically, like Topsy, he *just grew*. He cannot recollect the time when a lead pencil did

not seem part of his equipment, and he filled sketchbooks with notes. Somewhere about 1892 he concluded to take up seriously the profession of artist, and turned his attention to illustrative work. Among his efforts in this direction were drawings for Stewart Edward White's delightful "Arizona Nights," Emerson Hough's "Story of the Outlaw," and Wheeler's "Trail of Lewis and Clark."

Russell went from St. Louis, his birthplace, to Montana when he was but a lad, so that he learned much of woodcraft and the ways of the plainsman. Today there are few who excel him in throwing the lariat; he is an adept with the pistol; horses are second nature to him; buffaloes he hunted and killed by the hundred in earlier days. So it will be seen that when Mr. Russell started in to paint the West he was reasonably well equipped and rendered whereof he knew.

Since some years now stern men in blue and khaki have seen to it that the Indian is kept on his reservation; business men with the wire fences now look after the interests of investors in ranch property; life in the West has lost much of its picturesqueness; civilization and order control affairs. But Russell's memory of all these earlier conditions remains. So distinctly were his first illustrations of the soil that they attracted the attention of some of the English weeklies, which made arrangements for his work. From this to painting was an easy transition. No one was more surprised at his sudden success than the artist himself, who had drawn these pictures because of his great love of the work and to whom financial gain was the last consideration.

So it came about that Mr. Russell turned his attention to compositions of various sorts,—the lassoing of cattle, the intimate glimpses of Indian life, the ways of the cowboys, and occasionally episodes of army life. They were all true transcripts, painted with considerable sympathy and enthusiasm. Many of his pictures found favor in England, titled people of that nation hunting in the West regarding these canvases not only entertaining but as remarkably faithful. He has been spoken of as the painter of the "West that has Passed." Like Remington, Mr. Russell has attempted with no little success the task of representing by sculpture some of the Indians and animals of the plains.

SCHREYVOGEL'S "MY BUNKIE"

During the exhibition at the National Academy of Design in New York in 1900 a young painter awoke one fine morning to find himself famous. He was a youth of German extraction by the name of Charles



CHARLES SCHREYVOGEL

Schreyvogel (1861-1912), and his painting, "My Bunkie," was the sensation of the display. It was an episode of the United States army campaign against the Indians, a cavalryman rescuing his chum, whom he had drawn up on his horse. Another painter of western life had appeared, and had made astonishingly good. Schreyvogel followed this picture with many more of no less excellence. He painted the life of the plains,—the Indian hunting the buffalo, attacking settlers, at his war dance, the fighting of the American trooper,—in short, he disclosed a fine pictorial insight in that wild and stirring life that has now practically passed away.

E. IRVING COUSE

Trained in the Paris schools, E. Irving Couse (1866-), after doing some decorative work, devoted his attention entirely to painting the Indians of the Southwest, depicting rather the intimate life out of doors, or at the peaceful occupation of weaving, hunting, and other distractions. He gives these canvases a decorative treatment, and they disclose an intimate knowledge of his subject. Mr. Couse has a studio at Taos, New Mexico, and is represented in many public collections throughout the country. Besides he has had many medals and honors.



Copyright, 1900, by Charles Schreyvogel.

A HOT TRAIL

By Charles Schreyvogel

PAINTERS OF PLAIN AND FOREST

Another artist to paint the same sort of subject with distinguished success is Ernest L. Blumenschein (1874-), who began as an illustrator, and after work at portraiture became interested in the life of the Indian. He too went some years ago to Taos, where quite a colony of painters assembled. His first important picture

to attract attention was his "Wiseman, Warrior, and Youth," a group of three characteristic red men. Both Mr. Couse and Mr. Blumenschein may be said to represent the "tame" Indian; for all their canvases depict the savages at peaceful occupations.

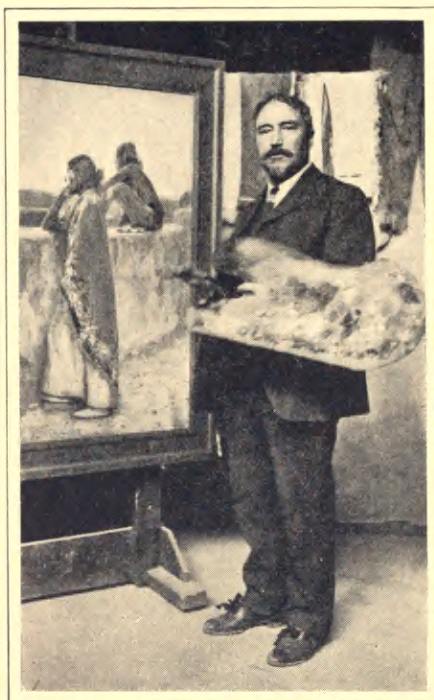
W. Herbert Dunton is still another of the Taos colony, where he paints much of the year; though he gives attention to illustrative work as well. He has seized upon the characteristics of the Indian with artistic fidelity.

In a similar manner N. C. Wyeth, both in painting and in illustrative work, has been no less successful. Mr. Wyeth was a pupil of the late Howard Pyle, whose influence is felt strongly in his work.

Other pupils of that noted illustrator have attained distinctive positions in portraying varied forms of Western life. The legends and traditions of the Indian have attracted Remington Schuyler. The pictorial aspect of his active life in the open, together with his contact with wild animal life, has supplied subjects for Philip Goodwin; while the life of the frontiersman and the pioneer has inspired the sturdy work of Allen True and Harvey Dunn. These five men have pictured the West in the same large spirit in which their master worked in rendering the bucaners of the sea and the continental soldier. Most of the painters of the West have been illustrators first and painters later.

At Cody, Wyoming, for a large part of the year lives William R. Leigh. He was born in West Virginia in 1866. He was a pupil of the Munich art schools, and received medals in Paris. He has painted much of the West that has passed,—of Indian and soldier, of settler and cowboy, of some of the battles of the '60's between the United States troops and the savages,—and has given some of the wonderful landscape backgrounds, devoting no less attention to the extraordinary local color than to the figure.

Edward W. Deming, who has both painted and modeled the Indian, executed some years ago a large decoration for the home of Mrs. E. H. Harriman, at Arden, New York, with the title "The Hunt," showing the red men after big game. Similarly Maynard Dixon has executed decorative work of the Indian for some California homes. His training was through several years of illustrative work for the magazines,



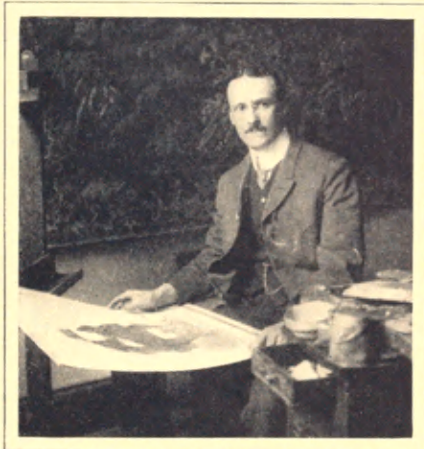
E. IRVING COUSE
In His Studio



THE HOUSE OF E. IRVING COUSE
At Taos, New Mexico

and in this work he always had a distinctly decorative composition of his subject, though his rendering was realistic and virile.

Howard McCormack, who studied the Southwest as far as Mexico, has also given attention to decorative work with the Indian for his theme. Another who began as illustrator is J. N. Marchand, who now paints the story-telling picture of the prospector and the cowboy. He knows well his types and the color of their setting. The name of De Cost Smith is frequently signed to strong Indian pictures. His "Defiance," a group of Indian warriors on the crest of a hill, shown a dozen years ago, had great vitality and beauty. Louis Aitken was one who had much of that vitality and beauty—but he passed away too early for great fame. Another who is now known in mural work, W. de Leftwith Dodge, began his ca-



E. L. BLUMENSCHIEIN



WISEMAN, WARRIOR, YOUTH
By E. L. Blumenschein

reer in Paris by showing in the Salon the "Death of Minnehaha" and Burial of a Brave," subjects novel to that old art center. In recent water color exhibitions still another illustrator, Frank Tenney Johnson, has had many distinguished showings of the present day Indian. His oil paintings, too, are full of the poetry of the open. Moonlight and sun-glare are to him equally alluring. Two painters who glory in showing vast sketches of the open, who use the human figure, but minimize it in their pictures, are Frank Vincent Du Mond and Fernand Lungren, both permanent residents of the Southwest.

All painters of the West regard that country and its life with a deep reverence, and this feeling shows in their work. "God's Country," though the familiar phrase of all, expresses their enthusiasm and their devotion. In subject it is the most distinctly American of all themes, and enthusiasm for the theme will go on producing the technical skill to render it adequately.



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CUSTER'S LAST STAND

By W. H. Dunton

Some of these later men bring to their work a technical skill perhaps not possessed by the earlier men. Yet with this they lack some of the convincing quality of the pioneers. For remaining traces of the picturesque the painter of today goes to New Mexico, where he finds even more color than farther north; but there he has to portray the arts of peace rather than those of war. Who shall say his theme is no less satisfactory and inspiring? Certainly not we who have lived to see the art of combat brought up to the *n*th power!



W. H. DUNTON

The Painter of the Plains at Work

THE INDIAN AS AN ART SUBJECT

There is still infinite opportunity to make the subject of the Indian an important factor in American art. His decorative costume gives an element of color, while his life of action gives rhythm and movement, and the background of prairie and mountain provides dignity and grandeur for the composition. In but little of the mural work has this opportunity been used, though some of the

decoration of state capitols has included isolated instances—Douglas Volk in the Minnesota capitol being one. Lawrence C. Earle has decorated a bank building with scenes of pioneer days. Ralph Blakelock, one of the most individual of painters, in his best period pictured the Indian.

Elbridge A. Burbank has made many paintings of types and representatives of various tribes—since 1897 over 125 portraits. H. F. Farny, who did fine illustrative work in the '80's, has been one of the most prolific painters of the Indian subject. Two of his best are "The Silent Guest" and "Renegade Apaches." Joseph Henry Sharp has also been a tremendous producer of the western life picture. He has painted nearly one hundred portraits of Indians and Indian pictures for the University of California and eleven Indian portraits for the Smithsonian Institution, Washington.

Sculptors have made ample use of the Indian as a subject. His muscular development, as well as his stoicism, is a monumental quality akin to certain aspects in the Egyptians.



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Courtesy Snedecor & Co.

THE ROPING
By W. R. Leigh

SUPPLEMENTARY READING

CROOKED TRAILS *By Frederic Remington*

JOHN ERMINE OF THE YELLOWSTONE
By Frederic Remington

MEN WITH THE BARK ON
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PONY TRACKS
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THE WAY OF AN INDIAN
By Frederic Remington

All of these books are descriptions and stories of life in the Great West as Remington saw it. They are all illustrated by the artist and author.

GOOD HUNTING AND PURSUIT OF BIG GAME IN THE WEST
By Theodore Roosevelt

HUNTING TRIPS OF A RANCHMAN
By Theodore Roosevelt

RANCH LIFE AND THE HUNTING TRAIL
By Theodore Roosevelt
Illustrated by Frederic Remington

MY BUNKIE AND OTHERS
A volume of pictures by Charles Schreyvogel

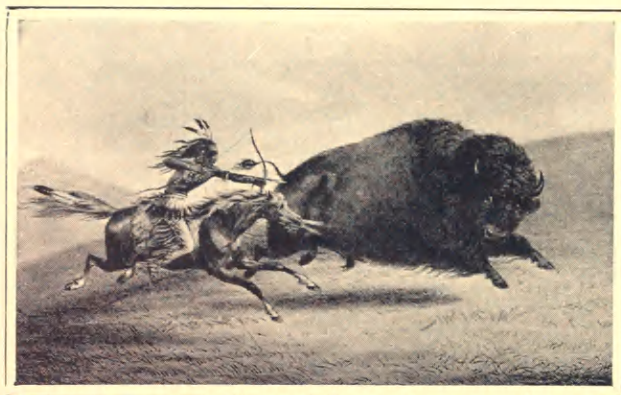
RECOLLECTIONS OF FREDERIC REMINGTON
By Augustus Thomas
Century Magazine, July, 1913.



In the art of "The Painters of Western Life," the artist himself plays an important part. Remington, Schreyvogel, Russell, and the rest were explorers and discoverers. Someone has said that Remington was essentially a reporter, that he never became a "painter's painter," but that he was the people's favorite through the subjects he chose. The phrase, "art for art's sake," fades into the background as these vivid pictures of life in the Great West blaze out on the canvas. Every stroke of the brushes of these men shows that they lived and did things, and that they were more concerned about reporting results than about methods.

★ ★ ★

Some of the earlier attempts to picture the West are crude, and scarcely to be classed as art. The name of Catlin is not even mentioned in two of the leading standard works on American painting. He was not a professional artist: he was a lawyer, and he set out to explore the West and to report on the conditions that he found there. His pictures, therefore, though not reckoned with as art productions, are most valuable records. The accompanying illustration, showing an Indian buffalo hunt, is an example. The scene itself is now a part of past history. We don't *hunt* buffaloes any more: we *collect* them, and we regard ourselves as very fortunate today in possessing herds of buffalo gathered and fostered by the public spirited liberality of Mr. William C. Whitney and Mr. Austin Corbin.



BUFFALO HUNT. By George Catlin

Catlin was followed into the West by men who knew much more about art than he; but the object they all sought was the same. Each one of them had stories to tell of the Redman and his life and habits, of the fights and friendships of cavalrymen, of the adventures of cowboys, and in their pictures these subjects were more to them than the purely artistic qualities displayed in their representation. There is, of course, much to admire in their art. Their execution is vigorous,

direct and sure. But the historical value of their paintings makes fully as strong an appeal to us as their art interest.

★ ★ ★

The eminent art critic, Samuel Isham, characterized Remington as an illustrator rather than a painter. "The authoritative chronicler," he said, "of the whole western land, from Assiniboine to Mexico, and of all men and beasts dwelling therein, is Frederic Remington. He, at least, cannot be said to have sacrificed truth to grace. The raw, crude light, the burning sand, the pitiless blue sky, surround the lank, sunburned men who ride the rough horses, and fight, or drink, or herd cattle, as the case may be." Mr. Isham points out that the work of these men might actually lose something of their force if their pictures were completer and more finished. Their paintings are bold, brilliant records, and their assembled works might well be classed under the title that Russell gave to his own collection: "Pictures of a West That Has Passed."

W. S. Moffat
EDITOR

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| 27. Venice, the Island City | Painters | land. |
| 28. The Wife in Art | | |

NUMBERS TO FOLLOW

July 1. CHINA AND POTTERY OF OUR
FOREFATHERS

By Esther Singleton, Author of "The Furniture of
Our Forefathers," etc.

To mankind the home is all important. Just so
is the furniture and everything that goes into the
home. Everybody is interested in old china, and
Miss Singleton in addition to understanding the
subject, knows how to present it in an attractive
manner.

July 15. THE STORY OF THE RAILROAD

By Albert Bushnell Hart, Professor of Government,
Harvard University

The story of the railroad is one of the most inter-
esting in the history of the United States. Pro-
fessor Hart knows his subject well, and tells the
story in his usual interesting way.

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JULY 1, 1915

SERIAL NO. 86

THE MENTOR

CHINA AND POTTERY
OF OUR
FOREFATHERS

By ESTHER SINGLETON
Author and Collector

DEPARTMENT OF
FINE ARTS

VOLUME 3
NUMBER 10

FIFTEEN CENTS A COPY

Taste and Knowledge



TASTE begins where knowledge leaves off. A wealth of knowledge may be impaired by a poverty of taste. Knowledge exposes facts; taste clothes and graces them. Knowledge comprehends all qualities, good and bad; taste picks and chooses qualities. Knowledge makes and molds the potter's clay; taste determines the vase's charm. Taste has been called the flower of knowledge. It does not grow by knowledge, but by cultivation—and with the growth of knowledge the responsibility of taste increases.



TASTE and eloquence," as Edmund Burke has said, "are considered among the smaller and secondary morals, but they are of no mean importance in the ordering of life. Taste may not force anyone to turn vice into virtue, but it at least recommends virtue by giving it something of the blandishments of pleasure."



TASTE, if it means anything but a paltry connoisseurship," insists Carlyle, "must mean a general susceptibility to truth and nobleness, a sense to discern, and a heart to love and reverence all beauty, order, goodness, wheresoever, or in whatsoever forms and accompaniments, they are to be seen. This surely implies, as its chief condition, a finely gifted mind, purified into harmony with itself, into keenness and justice of vision; above all, kindled into love and generous admiration."

CHINA AND POTTERY OF OUR FOREFATHERS

By ESTHER SINGLETON

MENTOR GRAVURES

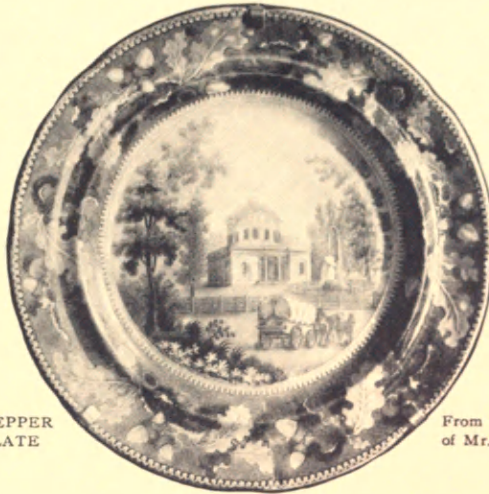
STAFFORDSHIRE
TEASET

SPODE TEASET

LOWESTOFT WARE



THE PEPPER
POT PLATE



MENTOR GRAVURES

COLLECTION OF
LUSTER WARE

WEDGWOOD WARE

A PLATE OF
WILLOW WARE



From the Collection
of Mr. A. M. Hudnut

THE MENTOR · DEPARTMENT OF FINE ARTS · JULY 1, 1915



"China's the passion of his soul:
A cup, a plate, a dish, a bowl,
Can kindle wishes in his breast,
Inflame with joy, or break his rest."

—Lines to Horace Walpole.

COLLECTORS who devote themselves to gathering specimens of such china* as our forefathers used on their tables and in the decoration of their homes, possess some of the most charming and valuable productions of the seventeenth and eighteenth centuries.

The collection of china makes a double appeal,—to sentiment and to the artistic sense. Many a collector has begun with a few cups and saucers, a bowl, or a dish or two,—his or her share of an old family service,—and these possessions have awakened interest in the subject.

When we consider how fragile china is we wonder that so much of the ware that was owned by our forefathers has survived constant usage and the vicissitudes of moving and transportation in a country where houses seldom last beyond three generations.

Many who are not collectors fondly preserve such inheritances as a Wedgwood teapot or sugar bowl with cameo decoration; a few Spode cups and saucers, with their cheerful pink roses and heavy gilt bands; a cream-colored salt-glaze plate from Leeds, with basket pattern and openworked border; a Whieldon cauliflower teapot with white body and brilliant

*This term is applied to porcelain of all classes, whether true porcelain of hard paste (*e. g.*, Chinese, Japanese, Meissen [my'-sen], Plymouth, Bristol, etc.), or artificial porcelain of soft paste (*e. g.*, Sèvres [sayvr], *pâte tendre* (patay tondr), Worcester, Chelsea, Bow, Lowestoft, etc.). Biscuit is the paste after it has been baked, but before it has been glazed. The glaze is the composition, varying in its constituent parts, put upon the paste to give it a glass finish.

CHINA AND POTTERY OF OUR FOREFATHERS

ETRURIA
WEDGWOOD
and OLD
FULLHAM
WARE



green glaze; a Lowestoft (lo'-stoft) set with the family coat-of arms on each plate, cup, and saucer; old blue Canton dishes with the famous "willow" pattern; Nanking (nahn'-king') vases and dinner services with gay mandarins and flowers; a few specimens of the "transfer printed" china, which Worcester (woos'-ter) began to make in 1757,

with pictures of landscapes, mythological scenes, or designs after Angelica Kauffmann, Cipriani, Bartolozzi (bahr-to-lot'-see), or Cosway; a few pieces of copper or silver luster; or some of the now treasured dark-blue Staffordshire, with American scenes and historical events.

Occasionally, too, a Delft piece several hundred years old finds an honored place in a twentieth century home, having outlived many generations of Knickerbockers.

CHINA IN DUTCH NEW YORK

If we could enter a typical Dutch house of the best type in New Amsterdam in the middle of the seventeenth century, we should be amazed at the array of handsome Delft and oriental porcelain decorating the walls, the chimneypieces, and the tops of the great cupboards and chest-of-drawers. The choice pieces and little curios displayed in the cabinets would also attract our attention.

The reason why the Dutch homes of the New World were so rich in porcelains is not far to seek. Early in the seventeenth century Amsterdam had become headquarters for the distribution of oriental ceramics, brought home from the Far East by the Dutch, who had made themselves masters of the Eastern Seas. By the middle of the century Dutch ships unloaded from 20,000 to 45,000 pieces of porcelain annually at the docks



From the collection of Mr. G. H. Buek

CHINA AND POTTERY OF OUR FOREFATHERS

of Amsterdam, then the wealthiest city of northern Europe. Much of this porcelain was reshipped to foreign ports, including the prosperous settlements on the Hudson that owed their existence to the activities of the West India Company. Here the wealthy merchants and patrons were only too anxious to exchange furs and woods and other native produce for articles that would make their homes attractive, and bring into them the same atmosphere that they had left behind, or felt when they visited the Vaterland.

The inventories of the merchant class in Old and New Amsterdam are identical,—they show the same furniture, pictures, and other decorations, and in both porcelain is conspicuous. China-collecting had already become a craze in Holland, and the Dutch brought the mania with them to the New World. Moreover, by the time that New Amsterdam reached its high tide of prosperity the Dutch potters had succeeded in imitating oriental porcelain.

THE DELFT POTTERS

The secret of Böttcher, who discovered the trick of making hard paste* at Meissen, near Dresden, had leaked out; and the Delft potters†, with the genius peculiar to artisans of the Low Countries,



WHIELDON
WARE
and
CROWN
DERBY

*The paste may be described as the vessel as it leaves the potter's hand before being baked. The term *hard paste* may be said strictly to belong to all Chinese porcelains; although *soft paste* is sometimes spoken of. *Hard paste* means, of course, the body of the real porcelain as produced in China, when the nonfusible clay called kaolin was combined with a fusible stone called petuntze [pe-tun'-tse]. This produced the so-called natural porcelain, as against the various pseudo-porcelains made in Europe and now called *soft paste* chinass. Soft paste of a different kind appears to have been made in China, but only to a small extent.—*Egan Mew*.

†One characteristic Delft pottery possesses above any other is its wonderful glaze; such brilliancy has not been obtained anywhere else. It is not the lustre of the Italian or the Hispano-Moresque, nor the metallic reflections of the Persian or Rhodian; it has no suggestion of tints or lines, but is simply the transparent covering of the paste. It was owing probably to the proportion of tin used, and also perhaps to the baking.—*W. Pilcairn Knowles*.



ENGLISH WARE, 1761-1783

soon reached such a degree of skill that some experts of the present go so far as to say that their productions almost equal those of the Chinese. Not only was the composition of white clay imitated, but the very models and styles of decoration, so that the thirty or more Delft potters who worked so industriously turned out blue and white ware representing Biblical scenes, portraits, landscapes, and bold designs of conventionalized flowers; black ware decorated with Chinese pagodas and trees in yellow and green; and pieces inspired by the prints of the famous engraver Goltzius, in which we may, perhaps, trace the origin of the "transfer printed" ware made in England in such large quantities a century later. The frequent mention of teacups and saucers and teapots (Dr. Jacob de Lange [lahng'-e] had 134 teapots in 1685) alone gives evidence of the high grade of china that came to New Amsterdam; for tea at this period was a new and expensive beverage, and a "tea service" was to be found only in prosperous homes.

But Holland was not the only source for Delft. Delftware was successfully imitated by the English at Lambeth, Bristol, and Liverpool. The American colonies were supplied with these goods at such small prices that pewter was driven from the ordinary household. What had once been a luxury became an ordinary commodity. Articles that now bring hundreds of dollars were listed in those days for a few pence or shillings.

CHINA MANIA IN ENGLAND

China mania, having extended to England, was greatly encouraged by Queen Mary (the wife of Dutch William), whose residence at The Hague had stimulated her taste for art treasures, which she, like all the Stuarts,



DRESDEN WARE

CHINA AND POTTERY OF OUR FOREFATHERS

possessed. Her collection of china is still preserved in Hampton Court Palace. In her day connoisseurs (kon-i-seurs') no longer went to Amsterdam. The London china shops became famous; and there fops and curio hunters, including statesmen and generals, as well as fashionable ladies, would go into raptures over a teapot, or eggshell cup and saucer, or those treasures, to which, a century later, Mrs. Malaprop referred as "articles of bigotry and virtue."

In the days of Queen Anne, when Addison wrote so wittily of the craze, Pope thought one of the prettiest compliments he could pay the fair Belinda in "The Rape of the Lock" was that she could remain "Mistress of herself though china fall."

FRANKLIN'S TASTE FOR CHINA

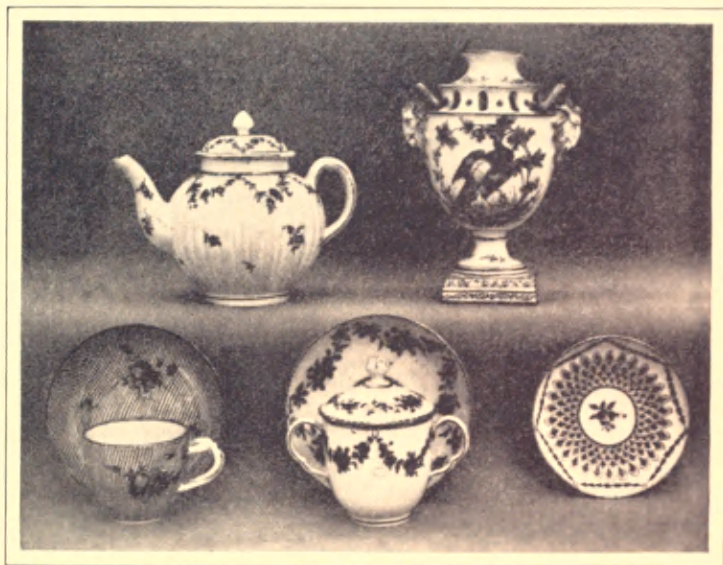
Benjamin Franklin happened to be in London when china mania was still raging. Hogarth had just touched it off with his acrid humor in such pictures as "Taste in High Life" with the connoisseur gloating over the tiny teacup and in the young wife's return home

in the "Marriage à la Mode," with her negro page carrying a basket of porcelain monsters that she had just purchased. About this time, too, Horace Walpole was making his marvelous collection at Strawberry Hill, which occasioned the verse quoted at the beginning of this article.

The great American diplomat and scientist, who had so many tastes and was up to date in everything, from Watteau-like garden parties and entertainments at Ranelagh (ran-lay) to "musical glasses" and ballooning, also took up the china craze. We can picture the "Philadelphia Quaker," as he was called, in his brown coat, unpowdered head, and fur cap, peering through his spectacles at the fine porcelain displayed in the London shops to make his selection of typical English pieces, which he sent to Mrs. Franklin in 1758, so that the Franklin home in Philadelphia might have a choice collection of the most fashionable china of the hour.

What collector of the present day would not rejoice to receive such a present as described in Franklin's letter to his wife:

"I send you by Captain Budden, a large case and a small box contain-



CHELSEA-DERBY, 1769-1784



WORCESTER, 1751

ing some English china, *viz.*, melons and leaves for a dessert of fruit and cream, or the like; a bowl remarkable for the neatness of the figures, made at Bow, near this city; some coffee cups of the same; and a Worcester bowl, ordinary. To show the difference of workmanship, there is something from all the china workers in England; and one old true China bowl, mended, of an odd color."

The learned doctor, moreover, advises his wife to examine the delicate pictures on some of the pieces with her spectacles so that she shall miss nothing of their beauty.

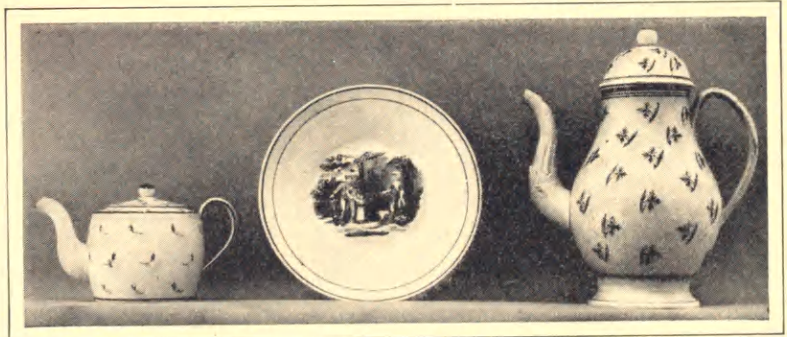
We may add here that a portrait bust of Franklin in porcelain stood on many a chimneypiece in the Old World as well as the New.

ENGLISH POTTERY IN AMERICA

Throughout the eighteenth century our ancestors were supplied with the best work of the English potteries. It was a period of great activity; for George II and his brother, the Duke of Cumberland, realizing that it would



ENGLISH WARE, 1751-1783



LEEDS WARE



WORCESTER, 1751

be wise to keep at home the large sums of money sent to foreign countries for porcelain, took the newly established works of Chelsea (chel'-see) and Bow under their protection. Their connection with Brunswick and Saxony made it very easy for the English potteries to get models from Dresden. This explains why there is so much similarity between the productions of

early Chelsea and Bow to the beautiful contemporary Dresden porcelain. Americans who have inherited early examples of Chelsea and Bow prize them very highly.

Pieces of ornamental Chelsea and Bow also came to America in large consignments,—shepherdesses in looped up flowered skirts; mythological figures; busts of popular actors and actresses, such as David Garrick as Richard III, Peg Woffington as Mistress Ford, Kitty Clive and Woodward in the farce

of "Lethe," so often played at the Park Theater in New York, and Quin as Falstaff; busts of George III, Pitt, Washington, and Franklin; birds and baskets of flowers for the



BLACK BASALT



BRISTOL WARE, 1775-1837

tops of bookcases; and many charming little knickknacks, for which Battersea, for example, was famed. All the styles of china that were fashionable in England were fashionable in the American colonies. London novelties often crossed the ocean before they reached provincial towns only a few miles distant.

WEDGWOOD AND SPODE

About 1740 there was a rage for Porto Bello, made by Astbury of Staffordshire, in commemoration of Admiral Vernon's capture of Porto Bello in 1739. Admiral Vernon was a great hero in America (the Washington home, Mount Vernon, was named in his honor), and for a long time the Porto Bello china, decorated with little ships in battle array, appears in newspaper advertisements. Then came agate, tortoise-shell, clouded, melon, cauliflower, pineapple, and quilted ware, and then the cream-colored salt-glaze, perfected by Wedgwood, who followed it with his black basalt and still more famous jasper in light and dark blue, buff, salmon pink, and sage green, decorated with classic pictures and festoons in white.

The whole of Staffordshire followed Wedgwood's classic models; and fashionable American tables in the last quarter

of the eighteenth century were set with this style of porcelain, according so well with the slender, urn-shaped designs that silversmiths produced, and the delicate, straight lines of the Sheraton furniture, then in the height of fashion.

The first potter to break away from this new-classicism was Spode (an apprentice of Wedgwood's), who returned to the "Chinese taste," and was responsible for making popular a design dear to all who have had grandmothers,—the willow pattern.



From the collection of Mr. A. M. Hudnut
A SOUP TUREEN, SHOWING THE PENNSYLVANIA HOSPITAL
Staffordshire



From the collection of Mr. A. M. Hudnut
A PITCHER SHOWING THE DEAF AND DUMB ASYLUM AT HARTFORD, CONNECTICUT
Staffordshire. On the opposite side is a view of the New York Almshouse



From the collection of Mr. A. M. Hudnut
ST. PAUL'S CHAPEL, NEW YORK CITY
Staffordshire

THE WILLOW PATTERN

Everybody loves the familiar blue and white plate, or dish, with its simple story of the mandarin who, frowning upon the loves of his daughter and secretary, Chang, pursued the lovers from his villa with the turned up roofs, under the orange and peach trees, across the bridge by the drooping willow. The gardener's house in which the fugitives took refuge; the island where



From the collection of Mr. A. M. Hudnut
AN ESPLANADE AND CASTLE GARDEN PLATTER
Staffordshire Ware



A STAFFORDSHIRE DISH



From the collection of Mr. A. M. Hudnut
A PLATE SHOWING GOVERNORS ISLAND, NEW YORK

they lived for years; and the two doves into which the gods made their souls pass, after their tragic deaths, are also shown.

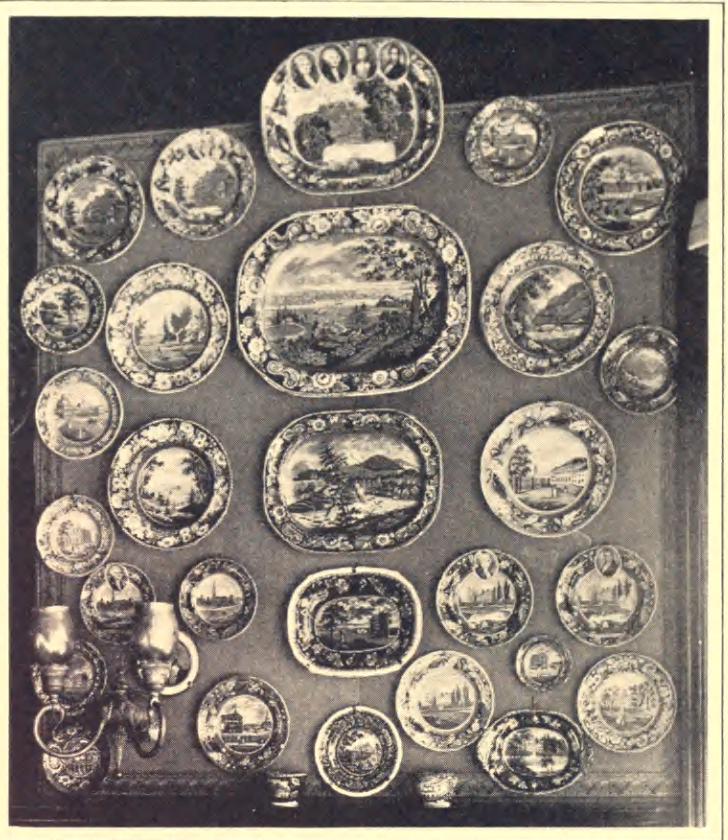
The original Chinese plate used an old tea-house in Shanghai as a model for the mandarin's villa; but the pattern was repeated by so many potters, after Thomas Turner first made it at Caughley in 1780, and Spode started its vogue in Staffordshire four years later, that there are many versions of the famous "willow."

LOWESTOFT AND STAFFORDSHIRE

Another favorite ware in America was Lowestoft. Many kinds of ware were made at Lowestoft. The so called "Chinese Lowestoft," decorated with coats-of-arms, crests, or monograms, surrounded by a floral or scroll border, and sometimes bearing a pink rose, was so universally used that specimens—indeed, whole sets—are preserved in our museums as well as in private houses.

After the Revolution decorations were made that would appeal to American buyers. In Staffordshire, particularly, was made the dark blue ware decorated with American scenes and historical events, framed in a

decorative border of shells, or flowers. Beauties of America, such as Niagara Falls; buildings, such as the Park Theater, Castle Garden, and the Battery (New York), the Boston State House with John Hancock's cows, and the Capitol at Washington; quaint representations of the Landing of the Pilgrims, the Battle of the Chesapeake and the Shannon, the opening of the Erie Canal, and Lafayette at the Tomb of Washington,—all appeared on plate, dish, and jug. Popular prints of contemporary events that would interest the people of the new republic were transferred to pottery with quick enterprise. Many a demolished building and thrilling event thus live in old Staffordshire.



From the collection of Mr. A. M. Hudnutt

A GROUP OF NEW YORK VIEWS
Staffordshire



A DELFT PLATE

LUSTER WARE

Another ware of the period was luster. Gold luster was made by Wedgwood, and some of it was beautiful. Silver luster became popular toward the end of the eighteenth century. Copper luster belongs to the early days of the nineteenth century. Some of it was fine and handsome, and some of it, not so fine, was used on the servants' tables and in the kitchens of fashionable homes and by the poorer people of town and country.

Canton and Nanking porcelain enjoyed

CHINA AND POTTERY OF OUR FOREFATHERS

a new vogue early in the nineteenth century on account of the trade of our sea-captains, who brought crates upon crates of such ware into Salem, Boston, New York, and Charleston. A visit to the Essex Museum at Salem affords much instruction on this point. Not all museums possess such complete and illustrative collections as the Essex Institute at Salem, the Boston Museum of Fine Arts, the National Museum in Washington, and the Metropolitan Museum of New York; but nearly every historical society in the country and all the headquarters of the Colonial Dames and Daughters of the Revolution exhibit a cabinet or two of historical china.

American collectors, quick to appreciate the artistic beauty apart from the historical associations of seventeenth and eighteenth century porcelain, have pretty well gathered up all the pieces not owned by museums and private families, and great is their delight when an individual cup of Spode or Lowestoft or Battersea or a Staffordshire plate comes to the auction room so that they can complete a set they have been slowly gathering.

Such splendid collections as those of Mr. R. T. Haines Halsey, Mr. G. H. Buek, and Mr. Alexander M. Hudnut, representing the work of years, contain treasures of rarity, value, and extreme beauty. They exhibit, moreover, exactly what our forefathers possessed.



From the collection of Mr. G. H. Buek

SILVER AND PURPLE LUSTER WARE

SUPPLEMENTARY READING

POTTERY AND PORCELAIN

By W. C. Prime (New York, 1878)

CHINA COLLECTING IN AMERICA

By Alice Morse Earle (New York, 1892)

OLD BLUE STAFFORDSHIRE

By R. T. Haines Halsey (New York, 1899)

THE POTTERY AND PORCELAIN OF THE UNITED STATES

By Edwin Atlee Barber (New York, 1901)

SOCIAL NEW YORK UNDER THE GEORGES

By Esther Singleton (New York, 1902)

THE OLD CHINA BOOK

By N. Hudson Moore (New York, 1903)

DUTCH POTTERY AND PORCELAIN

By Pitcairn Knowles (London and New York, 1908)

OLD CHINESE PORCELAIN

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CHATS ON ENGLISH CHINA

By Arthur Hayden (London and New York, 1909)

CHATS ON OLD EARTHENWARE

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THE A B C OF COLLECTING OLD ENGLISH POTTERY

By J. F. Blacker (Philadelphia, 1910)



Charles Lamb, in his gentle way, confessed to "an almost feminine partiality for old china." Yet while Lamb calls the taste for china "feminine," we have found it to be chiefly masculine. The collectors to whom we turned in preparing this number of *The Mentor* are men, and two of them, Mr. Halsey and Mr. Hudnut, have made collections that are considered the most distinguished outside of the public museums. We have found, moreover, that a search for material concerning china collecting usually leads to a man—either an owner of a fine private collection, or else a benefactor who has donated a collection to a museum.

★ ★ ★

And the same may be said of the literature of china collecting. By far the greater number of books on china and pottery have been written by men. The supplementary reading list at the end of this article contains the titles of thirteen books—only two of which were written by women.

★ ★ ★

What, then, becomes of Charles Lamb's "feminine" taste for china? I put the question to one of the collectors from whom we obtained our material for *The Mentor*. "Why is china collecting a man's pursuit?" His answer was simple: "It isn't. The vast number of china collectors are women. Thousands of women are collecting all the time, and many of the most valuable pieces are in the private collections of women. A few men are collectors in a big way; but the only reason that men collectors appear to be so prominent is because they go into it heavily and are willing and able to spend considerable



From the collection of Mr. A. M. Hudnut

A "STATES PLATE"

Cream colored background with decorations in black. An American eagle with fifteen stars, and fifteen connected circles, each marked with the name of a state. The plate contains the thirteen original states with the addition of Kentucky and Vermont

sums of money. No statement of the wealth of old china in this country would be complete without mention of the noted collections of Mrs. Emma De F. Morse, of Worcester, Mass.; Mrs. Richard Lindabury, of Bernardsville, N. J.; and other women who have collected china for years."

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"Say this for the men," he added: "When a man goes in for old china it is no mere collector's mania that seizes and holds him. He is captivated by the ideals of the potter as

they are expressed in form and color, and he is led on through the infinite variety of china from one delight to another. You have quoted Charles Lamb. Do you remember how his fancy played about the little figures on a china teacup? Lamb has a point of view with which all china collectors, men and women, must sympathize. He looked upon old china with the eyes of a wondering child."

★ ★ ★

"I love," he said, "the little figures on china pieces. Here is a young and courtly mandarin handing tea to a lady from a salver—two miles off. And here another lady is stepping into a little fairy boat moored on the hitherside of this palm garden river, with a dainty mincing foot which, in a right angle (as angles go in our world), must infallibly land her in the midst of a flowery mead, a furlong off on the other side of the same strange stream." Teacup land is a fantastic little world, filled with dainty and delicate forms and fancies—and as full of simple charm as fairyland.

W. S. Moffat
EDITOR

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79. Etchers and Etching
80. Oliver Cromwell
81. China
82. Favorite Trees
83. Yellowstone National Park
84. Famous Women Writers of England
85. Painters of Western Life

NUMBERS TO FOLLOW

July 15. THE STORY OF THE AMERICAN RAILROAD

By Albert Bushnell Hart, *Professor of Government, Harvard University*

Surely there is no greater contributing element to the progress of the world than steam, and as applied to railroads it has created a new order of things in transportation. The story of the railroad is here told as a great world romance, beginning with the first locomotive invented, and carrying the reader down to the present condition of perfected railroad equipment.

August 2. BUTTERFLIES

By Dr. W. J. Holland, *Director, Carnegie Institute. Author of "The Butterfly Book."*

A very attractive outdoor subject. The lovers of the butterfly are numerous, and the butterfly itself is an object of admiration to many more than the collectors. This is a description in popular words of the various kinds of butterflies, and an account of their habits and of their habitats. The article is illustrated with beautiful plates in colors.

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JULY 15, 1915

SERIAL NO. 87

THE MENTOR

THE STORY OF THE
AMERICAN
RAILROAD

By ALBERT BUSHNELL HART
Professor of Government
Harvard University

DEPARTMENT OF
HISTORY

VOLUME 3
NUMBER 11

FIFTEEN CENTS A COPY

Responsibility



THE most important thought a man can have is that of his individual responsibility and his duty to discharge it honorably. In no sphere of activity are the principles of responsibility and duty more vital and potent than in railroad work. In no field of endeavor are the duties more clearly defined or the stern logic of consequences more frankly expressed. The modern railroad system is a vast fabric of interlocking responsibility—every individual having his own particular responsibility and each individual checking another. Each man's duty lies plain before him—beyond that are the alternatives: success with honor or tragic failure.



AND to most men the call of duty is not uttered in the tones of the trumpet. It is simply the voice of nature telling him that the span of life was lent to him for duties—telling him that every station in life is necessary, every position deserving of respect, and that it is not the station nor the position that honors man, but the fulfilment of duty.



FOR most of us the pathway of duty is simple and clear, the work near at hand, and responsibility is constant through the day's toil. For the strength of humanity we look not to our exalted heroes. "Our grand business," as a philosopher says, "is not to grasp at the stars, but to do faithfully life's common work as it comes."



The "John Bull," operated in 1831 on the Pennsylvania Railroad, between Bordentown and South Amboy, N. J.

THE STORY OF THE AMERICAN RAILROAD

By ALBERT BUSHNELL HART



THE MENTOR • DEPARTMENT OF HISTORY • JULY 15, 1915

MENTOR GRAVURES

HANGING BRIDGE, ROYAL GORGE, GRAND CANYON OF THE ARKANSAS, COLORADO • CROSSING THE SOUTHERN END OF GREAT SALT LAKE, UTAH • THE MODERN PERFECTED TRAIN • THROUGH THE ROYAL GORGE, GRAND CANYON OF THE ARKANSAS, COLORADO • THE HORSE-SHOE, DESCHUTES RIVER CANYON, OREGON • PAST AND PRESENT—THE "WILLIAM CROOKS" AND THE NEWEST TYPE LOCOMOTIVE.

PERHAPS the most wonderful thing about railroads is that civilized mankind should have been so long in inventing them. You may still see in Pompeii and Ostia the grooves in the stone pavements worn by wheels. Roman chariot drivers must have noticed how much easier the traction was in those stone ruts; and it would have been a short step to lay lines of grooved blocks on some of the magnificent Roman roads. Had the discovery been made then, and with it the perception that it is easier to groove wheels than pavements, there is little doubt that the Roman Empire could not have been overwhelmed by hordes of barbarians: the Romans would have been able to meet the invaders by a quick and cheap transfer of troops and supplies.

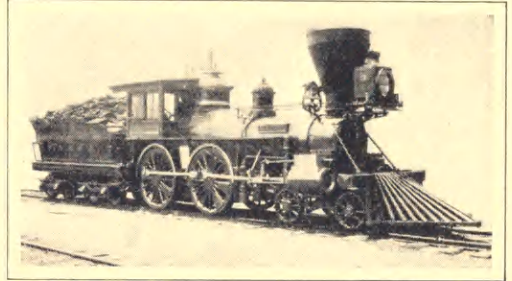
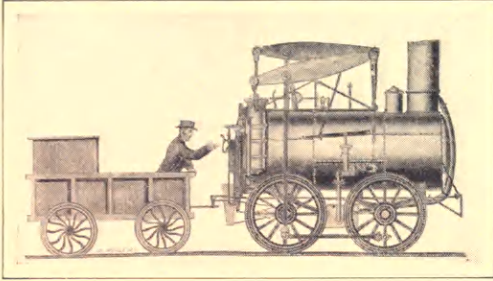
The railroad, when at last it appeared, was the contrivance of unknown English miners, who laid down little parallel rails, on which they pushed by hand coal cars furnished with flanged wheels. The next step was to continue the lines of rails from the pit's mouth to a nearby river, where the coal could be shipped on boats, the cars usually going down by gravity, to be drawn back empty by horses and mules. Such "tramways" were in use in England as early as 1676.

The idea spread to America, and in 1808 the skilful engineer Latrobe

THE STORY OF THE RAILROAD

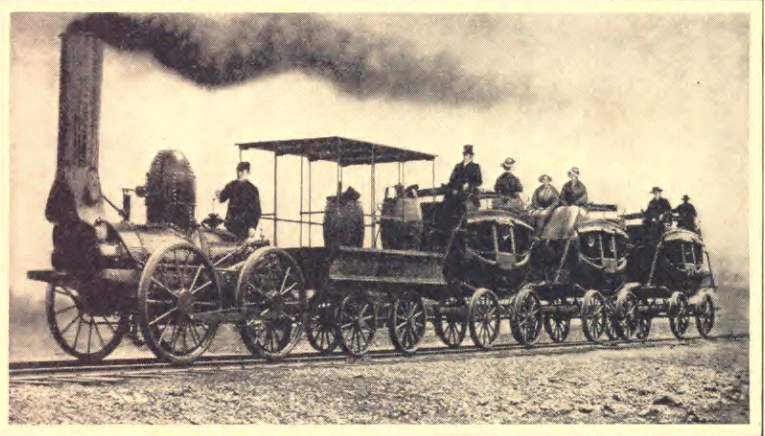
sent to Albert Gallatin, then secretary of the treasury, what appears to be the first American description of railroads, in which he says:

"A railroad consists of two pairs of parallel ways, one pair for going and the other for returning carriages; single roads, with occasional passing places, are applicable to some situations, and are of course less expensive. . . . The rails are of cast iron. . . . The rails need not be more than five-eighths of an inch average thickness, and they may be



THREE HISTORIC LOCOMOTIVES

On the left, the "Stourbridge Lion," the first locomotive run in America; at the right, "General," an engine with a Civil War career. It was stolen from the Confederates by the "Andrews Raiders;" below, the "De Witt Clinton," the first train operated in New York State, making a trip between Schenectady and Albany in 1831.



cast in lengths of five to six feet.

. . . They must be laid at a distance of

from three and a half to five feet . . . parallel to each other; the ends of every two forming rails, being let and pinned down into a piece of timber lying across the road. . . . The carriages which travel on these roads may be of various dimensions. . . . They have low cast iron wheels fast upon the axle, which turns round."

When Latrobe passes from description to prophecy he is not so successful. He goes on to say:

"The astonishing loads drawn upon railroads by single horses in England has induced many of our citizens to hope for their early application to the use of our country. I fear this hope is vain, excepting on a very small scale, and that chiefly in the coal country near Richmond; for it is evident that upon a railroad no other carriage but that which is expressly



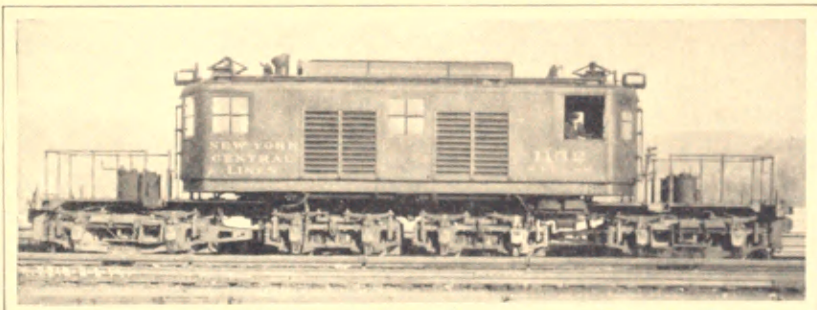
LOCOMOTIVE SPECIALLY DESIGNED FOR FREIGHT SERVICE
This is really two engines in one, and is designed for heavy hauls on steep grades

constructed for the purpose, can be employed; and that to render a railroad sufficiently saving of the expense of common carriage to justify the cost of its erection, there must be a very great demand for its use. But the sort of produce which is carried to our markets is collected from such scattered points, and comes by such a diversity of routes, that railroads are out of the question as to the carriage of common articles."

FIRST AMERICAN RAILROAD

Latrobe did not foresee the great future of transportation. He saw only animal motive power. His notion of a railroad was something like the two-foot tramway at Nikko, Japan, where a big and stupid bullock plows along, drawing a comical little car loaded with copper ingots. The success of railroads demanded a high-powered motor of some kind, and it was found in the steam engine. The earliest locomotive was built in England about 1810 and was very crude and clumsy; then in 1829 came a famous trial between several types of locomotives, in which George Stephenson's Rocket won, and made the amazing speed of over twenty miles an hour.

Meanwhile tramways were creeping into America. One was opened from a granite quarry at Quincy, Massachusetts, five miles down to tide-water, in 1826; the next year a coal tramway was built at Mauch Chunk, Pennsylvania. In the year 1828 the Baltimore & Ohio Railroad was



AN ELECTRIC LOCOMOTIVE
One of the latest-type electric locomotives in service on the New York Central

chartered, and in 1830 was running from Baltimore to Ellicott Mills. Several English locomotives were brought over; but Peter Cooper

THE STORY OF THE RAILROAD

of New York built the Tom Thumb, the first American engine, which was bought by the Baltimore & Ohio. The tubes of the boiler are said to have been made from gun barrels. Then various improved types of locomotive were brought out by that railroad, and the manufacture progressed from the Davis "Grasshopper" through Winans' "Mud Digger" and "Camelback," the Hayes "Dutch Wagon," and types like the Mogul, the Mikado and others to the modern double Mallet engines.

When it was once proved that the locomotive was a success railroads began to spread throughout the country. The early roads were modeled on the turnpike companies; they ran a few miles from one city to another; there was no notion of long through lines. The first passenger cars were inconvenient imitations of stagecoaches. After a brief trial of the compartment system all the railroads built box cars with the middle aisle and two rows of seats. There was a time when the traveler westward from Albany by rail reached one journey's end and began another five times before he got to Buffalo. Many early lines were part railroad and part steamer, such as the route from Boston to New York, via Stonington on Long Island Sound; the original Erie Railroad from Piermont on the Hudson to Dunkirk; and the line from Washington, via Aquia Creek, to Richmond.

The early roads were built by stock companies which raised their money on the spot, and some of the first people to get in made fortunes out of the rises in value. On the other hand, many of the early railroads were bankrupted from one to three times before they got a fair start.



THE WIRELESS TELEPHONE IN OPERATION ON ONE OF THE TRAINS OF THE DELAWARE, LACKAWANNA & WESTERN RAILROAD



THE WIRELESS TELEGRAPH Found effective during the winter blizzard of 1914, when telegraph poles were down



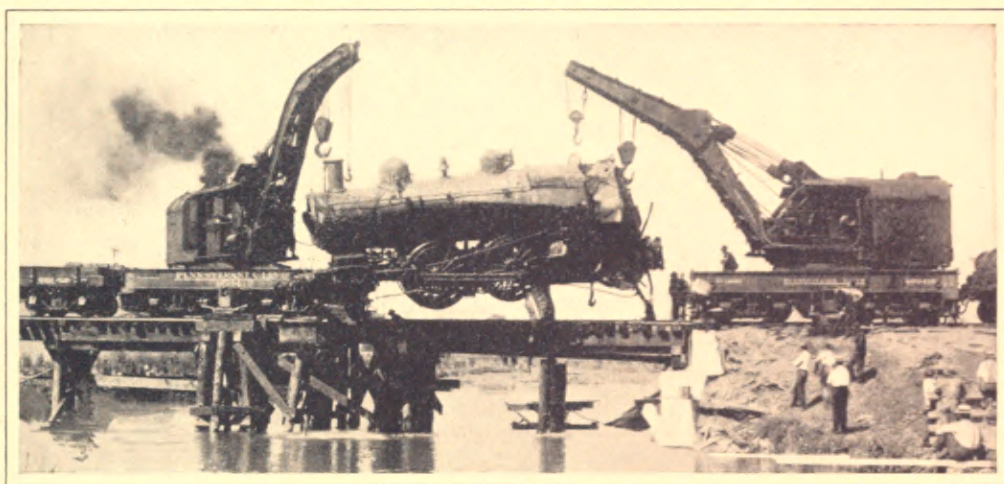
WIRELESS ANTENNÆ ON THE CARS

THE STORY OF THE RAILROAD

RAILROADS BEFORE THE WAR

In several European countries the railroads were, from the first, built and owned by the government, and that method was followed in several of the states of the Union. Michigan built half the main line from Detroit to Chicago. Massachusetts constructed the Hoosac Tunnel out of state funds, and about forty miles of connecting road. Illinois, Georgia, and North Carolina built short lines. None of these ventures prospered, and sooner or later all the state roads, with an exception or two, were sold, given, or leased to private companies.

The early railroads were ill built, slow, and inconvenient. The English traveler Murray tells how "the train danced up and down on the line, more



HOISTING A LOCOMOTIVE FROM A RIVERBED

During the floods that swept the state of Ohio in March, 1913, a locomotive of the Pennsylvania Railroad broke through a bridge at East Liberty. In August two wrecking cranes of the railroad hoisted the engine from its resting place on the bed of the river, and carried it off to the repair shops

than was pleasant, from the boggy nature of the ground." Trains might be expected, if "about on time," anywhere from half an hour ahead of time to an hour late. The stations were poor and dirty; grade crossings were numerous; accidents frequent, a favorite type being the ripping up of the bottom of the car by the loosening and bending of a "strap rail," the end of which stood up like a snag in a river.

RAILROAD CONSOLIDATION

It was only a matter of time till the country should wake up to the possibilities of long distance freight and passenger service. By 1835 the wealthy cotton men of South Carolina had built a road 137 miles long from Hamburg on the Savannah River to Charleston. All the coast cities saw the advantage of direct connection with the interior. For the benefit of New York City were built the lines from Albany to Buffalo, and the

THE STORY OF THE RAILROAD

direct Erie Railroad. For Philadelphia, a combination of railroads and canals was completed all the way to Pittsburg, in 1838; and soon after an all-rail route was opened. From Balti-

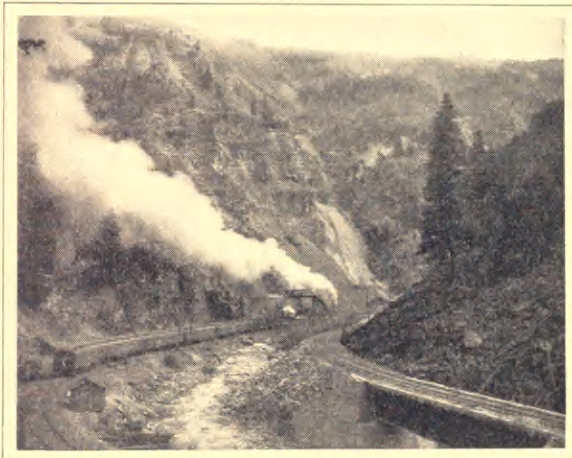
more, the Baltimore & Ohio road eventually reached westward to Wheeling on the Ohio River. Thus before 1861 continuous lines of railroad stretched from the Atlantic Coast cities to Chicago and St. Louis, and from Chicago to Mobile and New Orleans. In all about 32,000 miles of railroad were completed.

In the American Civil War railroads were, for the first time in the history of the world, used regularly for the carrying and supplying of armies; and during the struggle, Congress carried out the bold

plan of fostering railroads across the continent. Here was an opportunity to try the possibilities of government ownership; but the country was then moving in the direction of consolidation under private ownership. The first "American railroad king" arose in the person of Cornelius Vanderbilt, who started out as a steamboat man, got interested in a transit system across the Isthmus of Nicaragua, and then turned his attention to railroads. He made a combination of the short lines, which together reached across New York, into the New York Central. Then he combined that road with the Hudson River, through a bridge across the Hudson at Albany, built in 1866, making a through all-rail line from New York City to Buffalo.



THE COMPLETION OF THE UNION PACIFIC RAILROAD



THE DENVER & RIO GRANDE RAILROAD

Winding through the canyon of the Eagle River, Colorado

THE STORY OF THE RAILROAD

The second great combination was the Pennsylvania system, which bought roads from Pittsburgh to St. Louis, Chicago, Cleveland, and Cincinnati, and then, about 1871, acquired a line from Philadelphia to New York. The Baltimore & Ohio and the Erie Railroads also extended to Cincinnati, St. Louis, and Chicago. In the South several great systems were gradually made up by building new lines, buying old roads, and completing missing links.

THROUGH BUSINESS

This growth and consolidation of railroads was needed to provide for the enormous increase in long distance freight and passenger traffic which arose after 1875. The grain of the Northwest and the grain and cattle of the Southwest found a market in Europe, and had to be transported to the seaboard. This gave a steady and profitable business to the trunk lines from Chicago and St. Louis to eastern seaports. In return the manufactures of New England and the Middle States and the coal of Pennsylvania and Ohio poured westward. Hence the railroads double tracked,

built belt roads round the cities, and erected immense elevators and cattle yards. The invention of the steel rail by Bessemer and the building of steel bridges made it possible to carry heavier trains. These were drawn by heavier locomotives, which required still more ponderous rails

and stronger bridges. Freight traffic grew till, on the Pennsylvania low-grade freight line between Harrisburg and New York, regular trains of fifty coal cars each sometimes ran as often as every ten minutes



MODERN STATION IN THE FAR WEST

The western entrance to Yellowstone Park on the Oregon Short Line Railroad



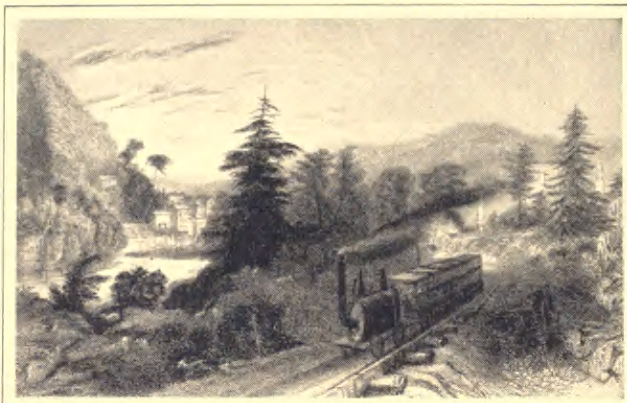
TRAIN CROSSING SALT BEDS IN UTAH

These beds on the Western Pacific Railway are about sixty miles long by eight miles wide. The salt is ninety per cent pure, and varies in depth from a few inches at the edges to twelve or fifteen inches toward the center. Wonderful mirage effects are seen in the vicinity

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throughout the twenty-four hours.

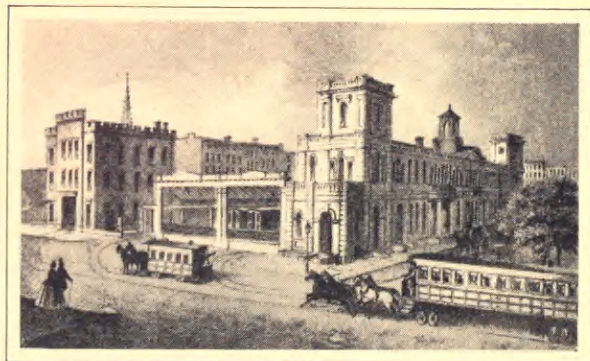
Passenger travel grew in like manner. Hundreds of thousands of immigrants landed at the ports, and found their way west. The Far West was settled up by people from states farther east; the growth of the system of "drummers"—or, to speak more elegantly, "commercial travelers"—greatly increased travel. To accom-



AN EARLY RAILROAD SCENE
At Little Falls, in the Valley of the Mohawk, New York State



A TRAIN PASSING THE OLD TOMBS PRISON IN THE
WINTER OF 1853
At this time the terminal of the New York & Harlem Railroad was back of the New York City Hall



OLD STATION OF THE HARLEM ROAD
At Twenty-sixth Street and Fourth Avenue, New York City.
This is now part of the site on which Madison Square Garden is standing. The New Haven R. R. Station was at Twenty-seventh street

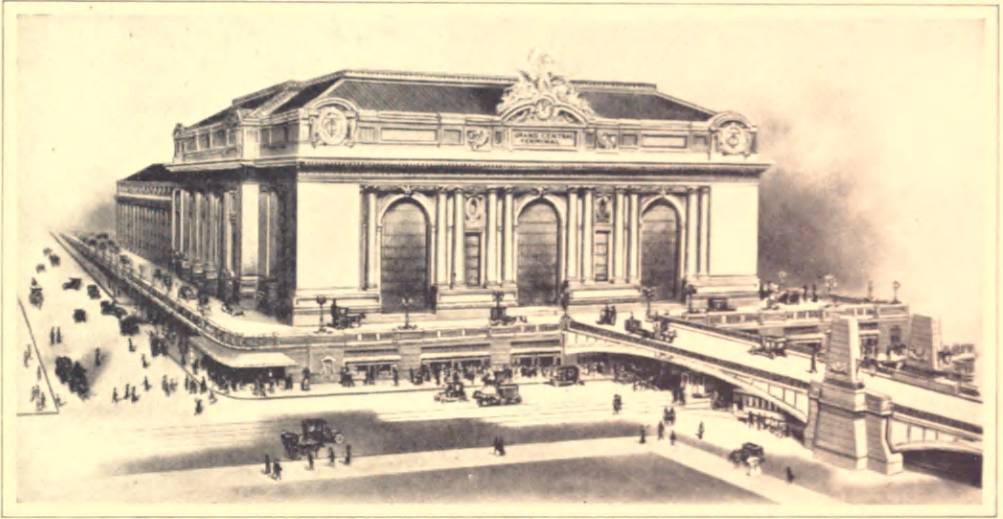
modate this long-distance movement sleeping car lines grew up. At first railroads had their own cars; but where the route ran over several different roads it was more convenient to use cars of a general company. Woodruff, Wagner, and Pullman were all pioneers in Palace car manufacture, and gradually the Pullman Company absorbed the others. The traveler could find through cars from Boston or New York or Washington to almost any important point east of the Mississippi River and Chicago; and from Chicago and St. Louis and New Orleans through sleepers ran to Denver, Salt Lake City, and all Pacific ports. Then to save time, and make sure of meals, dining cars were introduced.

The result has been that in democratic America we have more classes of railroad travel than in any other country in the world. Over the same road, on the

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same day, the following kinds of railroad passengers may be carried:

1. Pullman passengers, on a daily or weekly limited train, with extra fares for extra speeds.
2. Pullman passengers in drawing rooms or compartments on regular daily trains.
3. Pullman passengers in standard sleeping car berths.
4. Ordinary coach passengers (the so-called "first class") in day coaches.
5. Second-class passengers, traveling in tourist sleeping cars.
6. Second-class passengers in smoking cars.
7. Emigrants in cars somewhat poorer than the ordinary "smoker."



THE GRAND CENTRAL TERMINAL, NEW YORK CITY
Reproduced from the complete plan

TRIUMPHS OF ENGINEERING

In so broad a country as ours, with its lofty mountains, its deep gorges, its broad rivers, railroads are not built easily. It is a small matter to lay down a light, single-track line across nearly level prairies; but it took bold engineers to bridge the Ohio and Mississippi and Missouri, the Colorado and the Columbia; and still more to carry a railroad line, open both summer and winter, across the Continental Divide. Railroad bridges alone have absorbed at least a thousand million dollars, beginning with the arch of spliced timbers with its wooden roof, and the Howe truss bridge, and proceeding to the iron girder bridge, and to the far-flung arches of the Eads steel bridge at St. Louis and the enormous cantilever bridges over the Columbia, the St. Lawrence and other rivers. The late Edward Everett Hale used to say that he never crossed the Mississippi without putting up a prayer of thankfulness to the "Pontifex Maximus" of our times, the great bridge engineer George S. Morison.

Some mountains, such as the Hoosac Range in Massachusetts and the



THE PENNSYLVANIA STATION, NEW YORK CITY

Cascade Mountains in Washington, can be punctured by a tunnel; but American engineers have developed a wriggling, twisting, corkscrew mountain railroad, of which the most amazing is perhaps the line from Colorado Springs to Cripple Creek. That railroad from a distance looks like a child's plaything, winding in and out, scraping slopes, diving through ridges, circling precipices, ever steeply upward till you cross the divide at an elevation of about eleven thousand feet, under the shadow of Pike's Peak. Or you may take another wonderful line, winding and ever winding and heading to all points of the compass, which finally brings you over the ridge at the foot of mighty Mount Shasta. Or you may loop the loop on the new mountain section of the Canadian Pacific. In such places you are in the midst of a titanic struggle between nature and the railroad builder. Nature says, "These are my mountains, my gorges: no locomotive wheel shall invade my privacy!" Man replies, "This is my country, these are my rocks and rivers, and I will build where I please a road that will bind you down with rods of steel!"

The American may also rejoice in the splendid palaces which are going up all over the country to accommodate him and his children as they take and leave the trains. There was a time when Europe could reproach us with mean and tawdry stations, set down in the least inviting part of our cities. Till a short time ago the immense travel of Kansas City was accommodated in a barrack, which seemed to have blown off the bluff, and to have fallen into a mudhole. Today Kansas City has one of the biggest and most convenient stations in the world. Wherever you go—Portland, Detroit, Pittsburg, St. Louis, Philadelphia, Boston—you find like facilities. It was reserved for the capital city of the nation to build and occupy one of the most magnificent structures ever erected for the use of travelers. In grandeur, even that building is outdone by the great

THE STORY OF THE RAILROAD

stations of the Pennsylvania and the New York Central in New York City.

Truly the railroads are a part of the American commonwealth—not only because they live and move and have their being under the direction of state and national governments, but because they help to upbuild the nation. American railroads have cost twenty thousand million dollars, and employ over a million and a half men; they have made a great federal government possible, by bringing together commerce and people from the ends of the republic. The railroads are the arteries of civilized states, feeding the body politic, and nourishing the brain of the people. If the wheels should cease to go round for a single week, starvation would beset our greatest cities. The interests of the railroads and of the people are one.



THE PEQUEST FILL

On the New Jersey "Cut Off" of the Delaware, Lackawanna & Western Railroad. This "cut off" runs from Lake Hopatcong to Stateford and effects a saving of a little over eleven miles. The Pequest Fill is over three miles long; its height at the highest point is 110 feet

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An illustrated history of the pioneer days, and also of the building of certain great systems.

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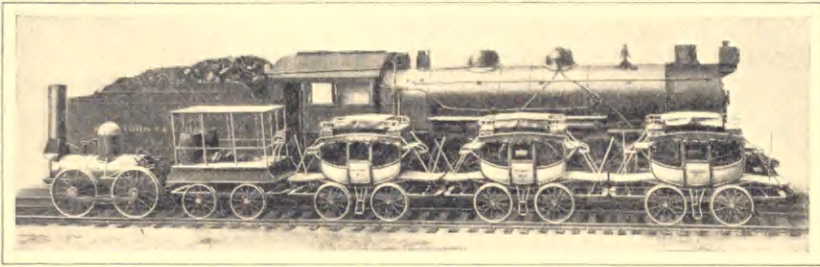
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Facts, principles and comparisons with the railroad policies and legislation in other nations, by a master of economics.

THE LAST AMERICAN FRONTIER

By F. L. Paxson

Chapters on the building of the lines far west.



THE OLD AND THE NEW

A comparison of the "De Witt Clinton," the first train operated in the State of New York in 1831, and a modern Pacific type steam locomotive. The length of the entire early train does not equal that of the locomotive and its tender

Thousands of people who travel in the suburbs of New Jersey have become familiar with the names of Harvey Springstead and Philip T. Nixon as they appear on two well-groomed locomotives in the car yards. Messrs. Springstead and Nixon have just reason to be proud of the privilege of placing their names on their engines. They belong to the Order of the Red Spot. The Red Spot is on the front of the engine, and it means long and creditable service. I presume that most people suppose that the name on the side of the engine cab, the bright shining bars, the brass star and the Red Spot on the front are adornments expressive merely of the engineer's taste for decoration. Few know that each one of these things is a distinctive mark of merit and part of a system of rewards.

★ ★ ★

The Order of the Red Spot applies to engineers alone. This Order is conferred as a reward for good operation of the locomotive, cleanliness and neatness, economy of fuel, low cost of running, avoidance of accidents, and general efficiency on the part of both the fireman and the engineer. The engineer is responsible for everything. It is up to him to keep the fireman in order, as well as the engine. The Red Spot is an honored order of the Erie Railroad—and the membership is large. The highest honor of all conferred upon locomotive engineers on this railroad is the privilege of attaching the engineer's name to the engine. It is granted on the same grounds as those of the Order of the Red Spot, but in addition a long and honorable service in the employ of the road is required.

There are not over a score of engineers who enjoy this privilege—not because more have not deserved it, but because the rule limits it to one engineer in each operating territory.

★ ★ ★

Conductors have no brass stars nor red spots, but they have gold bars on their sleeves for service and credit marks on their record for efficiency. These marks count in matters of advancement—and, too, occasionally in matters of discipline. Rewards for upkeep of the railroad track sections are adjusted on a cash basis. Each section of track has a foreman and several sections have one supervisor. Yearly there is an inspection of the various sections, the record being taken by a dynamometer car, which shows the gauge of the track, the ease of riding, and other qualities that enter into the service. The cleanliness of the track and the neatness and set of the ballast under the ties is also taken into consideration. The foreman of the best section in each supervisor's district gets a cash prize, while the best supervisor of all the districts is also rewarded in cash.

★ ★ ★

Old Omar said, "Take the cash and let the credit go"; but many a railroad man has come to realize that the cash is soon spent, while the credit is as long as life, and the Red Spot is a badge that can be shown with pride and satisfaction through all the working days. We do not know anything about the section foremen who have won cash prizes, but many of us know Harvey Springstead and Philip T. Nixon, and are glad to do them honor.

W.D. Moffat
EDITOR

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NUMBERS TO FOLLOW

August 2. BUTTERFLIES

By Dr. W. J. Holland, *Director, Carnegie Institute.*
Author of "The Butterfly Book."

A very attractive outdoor subject. The lovers of the butterfly are numerous, and the butterfly itself is an object of admiration to many more than the collectors. This is a description in popular words of the various kinds of butterflies, and an account of their habits and of their habitats. The article is illustrated with beautiful plates in color.

Aug. 16. THE PHILIPPINE ISLANDS

By Dean C. Worcester, *Secretary of the Interior of the Philippine Islands, 1901-1913.*

Everyone is interested in the Philippines and their future. Mr. Worcester has had a long experience there, and is the recognized leading authority on the subject. The illustrations have been carefully selected from a large collection in his possession.

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AUGUST 2, 1915

SERIAL NO. 88

THE MENTOR

BUTTERFLIES

By Dr. W. J. HOLLAND
Director, Carnegie Institute

DEPARTMENT OF
NATURAL HISTORY

VOLUME 3
NUMBER 12

FIFTEEN CENTS A COPY

The Butterfly of Dreams



YOU must not look upon butterflies as trivial," said
Laleham. "The study of much smaller things has
made modern science; and a butterfly may well lead you
to the ends of the earth—and even lose you among the
stars. You never know where it may take you. There
is no hunting more full of exciting possibilities. If you
dare follow a butterfly, you dare go anywhere; and no
quarry will lead you into stranger places, or into such
unexpected adventures."



HE had never forgotten the day when that spell of
exquisite silence and dappled sunshine—the whole
woodland with its finger on its lip—had suddenly become
embodied in a tiny shape of colored velvet wings that came
floating zig-zag up the dingle, swift as light, aery as a per-
fume, soft and silent as the figured carpet in some Eastern
palace. With what awe he watched it, as at length it
settled near him on a sunlit weed; with what a luxury of
observation his eyes noted its sumptuous, unearthly mark-
ings, and what an image of wonder and exquisite mystery
it there and forever left on his mind. In a moment it was
up and away upon its uncharted travel through the wood.
Instinctively he ran in pursuit. But it was too late. He
had lost his first butterfly.



FOR him, from that moment, all the beauty of the
world, and the mystery and the elusiveness of it,
were symbolized in a butterfly. From that moment it
seemed to him that the success of life was—the catching of
a certain butterfly. RICHARD LE GALLIENNE.



BUTTERFLIES



By DR. W. J. HOLLAND

MENTOR GRAVURES
SPRING BUTTERFLIES
AMERICAN
FRITILLARIES
ADMIRALS
A GROUP OF
SWALLOWTAILS



MENTOR GRAVURES
A GROUP OF
VERY COMMON
BUTTERFLIES
A SWALLOW-
TAIL AND GROUP
OF SKIPPERS



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NORTH AMERICAN BUTTERFLIES

Above left—Gray Hairstreak. Above right—American
Copper. Center—The Banded Purple



THE MENTOR • DEPARTMENT OF NATURAL HISTORY
AUGUST 2, 1915



THE earliest memories of my childhood cluster about a little manse in the countryside. In winter, when the drifts were deep and the house was snowbound, a usual recreation was to look at the cabinets containing shells collected in Jamaica by my father during his residence as a missionary on that island. I preferred, however, to feast my eyes on the contents of certain flat boxes of Jamaica cedar, in which many of the gorgeous moths and butterflies, as well as other insects, of that sunny island were displayed.

When spring and summer came I was very busy gathering plants, pressing them for my little herbarium, and collecting shells which I found in the woodlands and when wading the streams. Among insects the beetles and butterflies pleased me most. Later my home was in North Carolina, whither the family removed from central Ohio when I was a child of ten. Here the same process went on, with the added pleasure of being near a library, in which, among other books, was a copy of Wilson and Bonaparte's "American Ornithology," many of the plates in which I copied, and Say's work on "American Entomology." The collection of plants and insects grew apace, and I was allowed to begin to stuff and mount birds.

In 1863 I came north, and for ten years my life was passed in college and professional schools, where I had little time to study ornithology and entomology. But the love of living things survived, and when, at last settled in active professional life, I began to feel the need of some pursuit

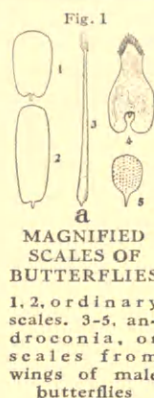
which would furnish a physical as well as intellectual recreation, I reverted to the study of insects. This took me into the woods and fields.

Having begun to collect insects, I made up my mind that I must learn to know all about them. I sought for books on the subject. There were none of any value in the libraries about me. I then began to buy books, and have continued, until today I possess a collection of works upon entomology which is said to be the largest in private hands in America. I began to seek information from other students of the subject. The circle of my correspondence has grown until it covers many lands. One of my correspondents, the late W. H. Edwards of Coalburg, West Virginia, wrote to me that he wished to publish the third volume of his magnificent work, "The Butterflies of North America," and therefore contemplated offering his collection to the British Museum in order to obtain the necessary funds. I replied to him that I would undertake to defray the expense of bringing out the third volume of his work, provided he would turn over the collection to me, so that it might be incorporated with my own. He accepted my offer, and I thus saved for America its most important collection of butterflies. I bought many other collections from time to time.

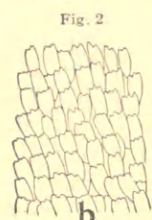
I traveled widely, always collecting, and I employed men to collect for me in foreign lands. Today my collection is one of the largest in existence, containing tens of thousands of species and hundreds of thousands of specimens.

THE BUTTERFLY BOOK

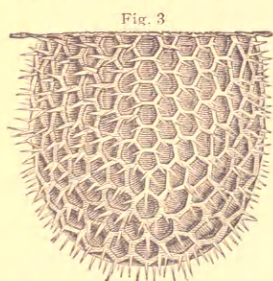
To learn what I have involved a large outlay of money and much patient study. When, therefore, it was suggested to me to prepare a comprehensive book on the butterflies of the United States and Canada I resolved to undertake the task; if for no other reason, to spare the rising generation of young Americans from the expense and trouble to which I had been subjected in trying to master the subject. I resolved to illustrate



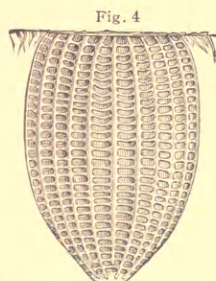
MAGNIFIED SCALES OF BUTTERFLIES
1, 2, ordinary scales. 3-5, androconia, or scales from wings of male butterflies



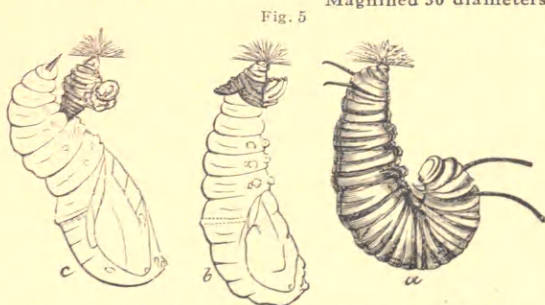
WING SCALES
Greatly magnified scales of Cabbage butterfly



EGG OF THE VICEROY
Basilarchia disippus
Magnified 30 diameters



EGG OF THE MONARCH
Anosia plexippus
Magnified 30 diameters



THE MONARCH FROM LARVÆ TO CHRYSALIS
a, before shedding skin. b, in act of shedding skin.
c, trying to catch hold of silk button

the book profusely, using so far as possible the types or identical specimens on which Edwards and others had founded their descriptions. The result was "The Butterfly Book," and I am now following that up with a small manual entitled "The Butterfly Guide." Both of these works are illustrated with colored figures. With these books the boys and girls of America are no longer compelled to wade, as I did, through piles of books and pamphlets in order to get the information they desire.

THE VALUE OF THE STUDY OF BUTTERFLIES

I feel that a brief recital of the way in which I came to be a student of this delightful subject may interest others, and the story may encourage some of the bright boys of America to take up the study of entomology earnestly. It is no mean subject. There was a time when "bugologists," as students of insect life were facetiously called, were classified as a variety of harmless cranks; but that day has passed. The discovery that some knowledge of entomology is necessary to success in agriculture, and that many diseases are due to infection brought about by insects, has led the public to recognize the value of these pursuits from a social and economic standpoint. But enough of this! Now for the butterflies!



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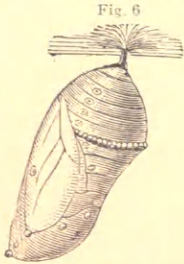
MONARCH BUTTERFLY

Butterflies form one of the two suborders of the order Lepidoptera, or "scaly-winged insects." There are many orders of insects. Lord Walsingham some years ago in an address stated that there were not less than three million species of insects in this little world of ours. Tens of thousands of species of Lepidoptera have already been named and classified. Of butterflies there are twenty thousand species and varieties known, and of moths there are about five times as many. In the United States we have about six hundred and fifty species of butterflies, and six thousand species of moths. New species are still being turned up. Adam did not give names to all living things. He left his job unfinished, and "the sons of Adam" since his day have been carrying on the good work, and most vigorously during the last hundred years. The work of naming and describing species new to science is going on valorously at the present

time. The last volume of "The Zoölogical Record," which has just been issued, shows that in 1913 nearly three thousand strictly scientific books and papers about insects were published, not to speak of the innumerable publications of a popular character upon the same subject which were printed during that year. The same volume shows that no less than two hundred and twenty-five new species of butterflies alone were

described during the year, besides a host of so-called varieties. The new species were principally from Africa, Asia, and South America.

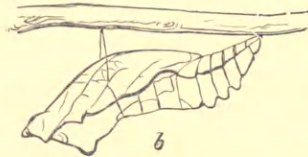
As I have said, butterflies are "scaly-winged insects." Anyone who has ever taken a moth or but-



CHRYSALIS OF THE MONARCH



CHRYSALIS OF THE PIPE-VINE SWALLOWTAIL
Papilio philenor

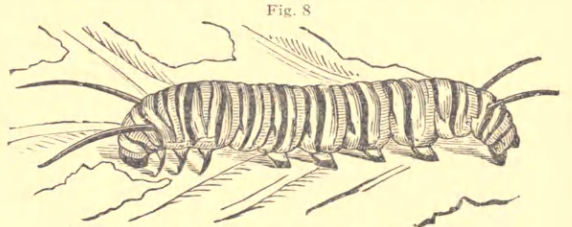


CATERPILLAR OF THE MONARCH
Anosia plexippus

terfly into his fingers has observed that the creature in its struggles leaves behind a dustlike substance. Examined under a microscope, this is seen to be composed of minute scales. Magnified forms of some of these scales are represented in Figure 1; while in Figure 2 there is shown a little patch of the scales on the wing of the common Cabbage butterfly, they being arranged somewhat as the shingles upon the roof of a house, or the scales upon the sides of a fish.

ORGANIZATION OF BUTTERFLIES

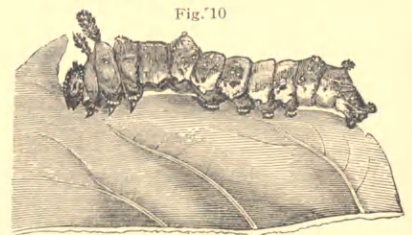
Butterflies possess a remarkably perfect organization, which includes the possession of senses and a considerable measure of intelligence, when we consider the relative lowliness of their station in the scale of being. Butterflies can see. They have, as all insects have, compound eyes, made up of a number of facets, so that they can look upward, downward, forward, and backward all at the same time. Their antennæ (or feelers, as they are sometimes erroneously called) are most probably organs for smelling. Their organs for hearing, if they have any, are located upon their legs, as they are in the grasshoppers and other insects. But butterflies do not



CATERPILLAR OF THE MONARCH
Anosia plexippus



HIBERNACULUM
The little case made by weaving the sides of a leaf together and tying it to a twig by strands of silk. In this the baby larvæ of the Viceroy passes the winter



CATERPILLAR OF THE VICEROY
Fully matured

appear to be talkative, as the grasshoppers and crickets are; though some species can make curious clicking sounds, as some moths can make squeaking sounds. That they can taste is more than likely. Connected with the proboscis of butterflies, through which they suck the honey of flowers, there are, no doubt, gustatory nerves. Their brains, if the nerve-knot in the head can be so called, are not very large; but their instincts in some respects are marvelous.

What, for instance, could be more wonderful than the manner in which the female butterfly, without having received a botanical education, infallibly selects the right plant upon which to lay her eggs, so that her progeny, which she never lives to see, may obtain proper nourishment? Nobody ever saw a female Swallowtail lay her eggs upon pine or clover; nobody ever saw a Cabbage butterfly lay her eggs upon other than a cruciferous plant,—either a cabbage, or one of its cousins, as plant relationships go.



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TIGER SWALLOWTAIL



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LARQUIN'S ADMIRAL

WONDERS OF TRANSFORMATION

One of the most wonderful things in the world of life is the manner in which insects and butterflies, and moths in particular, undergo transformation, passing from the egg into the caterpillar, then changing into the chrysalis, and finally emerging as the winged insect, fluttering among the flowers.

The eggs of butterflies are beautiful objects when examined under a microscope. Some are shaped like spheres, some like cones, some like spindles, others like turbans. They are fluted, ribbed, pitted, sculptured, in a multitude of ways. In color they are as various as the eggs of birds. Figure 3 shows the egg of the Viceroy (*Basilarchia disippus*), one of the Admirals belonging to the same group of insects as those which are figured on one of the plates of "The Butterfly

Book," reproduced with this article. Figure 4 shows the egg of the Monarch, or common "Milkweed butterfly" (*Anosia plexippus*), which the Viceroy mimics in the color and markings of its wings.

When the caterpillar within the egg has reached its full development the top of the egg splits off, as if a lid had been lifted, and the little creature crawls out, and generally makes its first meal upon the shell which it has just vacated, thus whetting its appetite for future banquets, treating the shell as a *hors d'œuvre*. The larvæ of most butterflies and moths feed on vegetable food; but there are some curious species, even of butterflies, which are carnivorous, the caterpillars of which devour mealy bugs and the larvæ of ants. The ant-eating species are found in Africa, Asia, and Australia.

THE PRODUCTION OF SILK

Caterpillars have the remarkable power of producing silk. Silk is a viscous fluid secreted by long glands, which are near the back of the caterpillar, and communicate with a little, tubelike organ near the jaws, called the spinneret, through which the silk is voided, instantly becoming, on contact with the air, a tough elastic fiber. Out of the silk thus secreted the caterpillars of butterflies spin threads, which they lay along the leaves and branches to guide themselves from place to place. From the silk many species weave little shelters, or tents, in which they are protected through the cold of winter. From the same delicate material they fashion the little knobs, buttons, and girdles by which the chrysalids are supported. The larvæ of butterflies do not spin cocoons: this is done only by the caterpillars of moths.

Caterpillars, as they develop, shed their skins a number of times. When the little caterpillar has "grown too big for its breeches" it anchors itself by a few threads to a fixed spot, the skin splits along the back, and, being



Fig. 13
RING FOR A BUTTERFLY NET

Made by soldering a hoop of stout brass wire into the top of the ferrule of a fishing rod



Fig. 14
JAR FOR KILLING BUTTERFLIES

A sheet of perforated paper pasted over lumps of cyanide of potash held in place at the bottom by dry sawdust

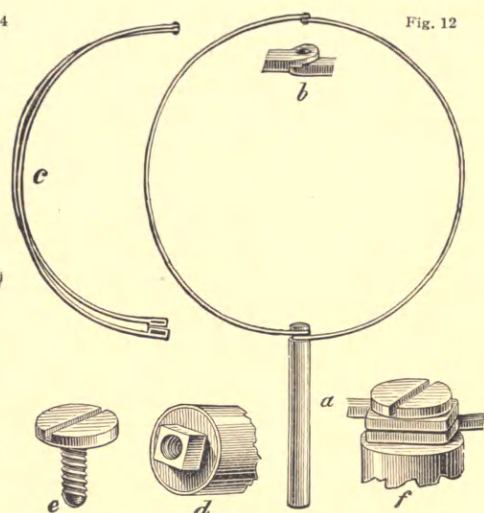


Fig. 12
FRAME OF A FOLDING BUTTERFLY NET

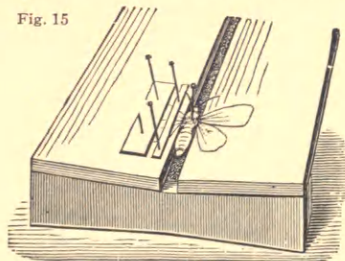


Fig. 15
A BUTTERFLY SET AND MOUNTED FOR DRYING

securely tied in place, remains fast, while the caterpillar crawls out of it. The larvæ begins then to feed and grow again, but often treats the shed skin as it treated the shell of the egg, using it as a sort of "first course" before resuming the more substantial vegetable diet.

After the caterpillar has molted four or five times it is transformed into a chrysalis, reverting to a stationary condition, fixed as immovably as it was fixed when it was only an egg. The process of transformation is wonderful, and well repays attention. Among butterflies there are three kinds of chrysalids,—those which are pendant from a knob of silk, those which are supported by girdles as well as by a silken knob, and those which are free and lie loose between leaves and rubbish, stitched together with a few strands of silk. The chrysalids of the "brush-footed butterflies" (*Nymphalidæ*) are always pendant; those of the other families are cinctured, or provided with girdles, except the "skippers" (*Hesperiidæ*), the chrysalids of which are free, and often are found on the ground, like the chrysalids of moths.

Figure 5 shows a caterpillar of the Monarch or Milkweed butterfly undergoing the change into a chrysalis. There comes a critical moment when the creature has wriggled itself nearly out of its skin, and when the only thing to keep it hanging in its place is a fold of this skin caught, as shown

at *c*, between two segments or rings of the abdomen. Thus suspended, it feels about with the cremaster, as the spine at the end of its tail is called, which is full of minute curved hooklets at its end. As soon as the creature feels these hooklets securely gripping into the silk of the button above, it straightens out, and lets go its hold upon the old skin and assumes the form given in Figure 6, which gives the outline of the perfect chrysalis of this species,—a truly beautiful object, pale,



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THE BUCKEYE



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ORANGE-SKIRTED CALICO



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GREAT SPANGLED FRITILLARY

of the retiring insects may be seen clustering upon trees on the northern shores of the Great Lakes, and also about Cape May in New Jersey. Many, no doubt, are drowned in the lakes and in the ocean as they try to make their way farther south.

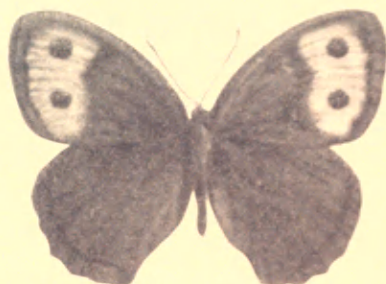
Among the most conspicuous and beautiful butterflies of the United States are the Swallowtails, which belong to the genus *Papilio*. We have many species. There are only three found in all Europe. One of these (*Papilio machaon*), now nearly extinct in England, surviving only in the fens of Cambridge and Norfolk, has many first cousins in North America, one of which (*Papilio zelicaon*) is represented on the plate entitled "A Group of Swallowtails." The metropolis of the Machaon group of Swallowtails is North America, and species belonging to it are found from Newfoundland to Central America. I have a strong suspicion that the butterflies of this group originated in the New World, as did the horse, the camel, and many other animals, and that at a time when North America and Asia were connected with each other in the region of Bering Sea, as we know they were, this insect "went west" and finally established a colony in England, which was at about that time also hitched fast to the continent of Europe.

GREAT SEX DIFFERENCES

Another group of butterflies which are nobly represented in North America are the Fritillaries, belonging to the genera *Argynnis* and *Brenthis*. A group of these insects is shown in one of the plates. The reader will observe how great a difference there is between the males and the females, especially of *Argynnis Diana*. When the sexes thus differ they are said to be "sexually dimorphic." There are other kinds of



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THISTLE BUTTERFLY

dimorphism. When butterflies have several broods it has been observed that those of the spring brood differ in form and markings from those of the summer brood, and again from those which come forth in the fall of the year. Such species are said to be "seasonally dimorphic." In the tropics we recognize what are known as "dry season forms" and "rainy season forms," which are often very unlike each other. Sexual dimorphism is not so pronounced in all species of the genus *Argynnis* as it is in *A. Diana*. The Fritillaries have their metropolis in North America, but are also well represented in Asia, Europe, and to some degree in Africa and in South America. In the latter continent the species occur among the cool Andean regions and in the far south, in Patagonia. It is a curious fact that on the flanks of Mounts Kenia and Kilimanjaro, in Africa, separated by thousands of miles from their congeners, there are species of this group of butterflies. How did they get there? The geologist maybe can answer.

America is rich in species belonging to the family of the *Hepseriidae* or "Skippers." They are well named, as anyone who has watched them skipping and gamboling among the flowers can testify. They seem to be in some respects intermediate between the other butterflies and the moths.

An adequate account of the breeding of butterflies and of the methods of preserving them for study and display would require another article. I will then, at this time, simply refer the curious to the books already written about these things, and, if any of The Mentor readers are tempted to find the secret of eternal youth, by becoming entomologists, they will discover that every library of any size has in it today copies of the books they need to guide them. That was not the case forty years ago.



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SILVER-BORDERED FRITILLARY



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THE COMMA



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NETTLE TORTOISE SHELL

THE UTILITY OF ENTOMOLOGY

The annual loss suffered by agricultural communities through ignorance of entomological facts is very great. Every plant has its insect enemy, or, more correctly, its insect lover, which feeds upon it, delights in its luxuriance, but makes short work, it may be of leaves, it may

be of flowers, it may be of fruit. It has been estimated that every known species of plant has five or six species of insects which habitually feed upon it.

We all have heard of the Hessian fly, of the weevil, and of the army-worm. The legislature of Massachusetts has in recent years been spending hundreds of thousands of dollars in the attempt to exterminate the gipsy moth. The caterpillar of the Cabbage butterfly ruins every year material enough to supply sauerkraut to half of the people. The codling moth, the little pinkish caterpillar which worms its way through apples, is estimated to destroy five millions of dollars' worth of apples every year within the limits of the United States.

A few facts like these serve to show that the study of entomology is not a study which deserves to be placed in the category of useless pursuits. Viewed merely from a utilitarian standpoint, this study is one of the most important, far outranking, in its actual value to communities, the study of many branches of zoölogical science which some people affect to regard as of a higher order.

SUPPLEMENTARY READING



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THE BUTTERFLIES OF NEW ENGLAND

By Samuel Hubbard Scudder.

3 vols., illustrated by numerous fine plates and maps, showing over 100 species, with countless anatomical details, etc.

THE BUTTERFLIES OF NORTH AMERICA

By William Henry Edwards.

Numerous exquisite plates, in which over 200 species are figured.

THE BUTTERFLY BOOK

By W. J. Holland.

48 colored plates, showing 525 species and varieties.

THE BUTTERFLY GUIDE

By W. J. Holland.

150 small plates, showing 255 commoner species in natural colors. (In press.)

THE BUTTERFLIES OF THE EASTERN UNITED STATES

By G. H. French.

HOW TO KNOW THE BUTTERFLIES

By John Henry and Anna Botsford Comstock.

45 colored plates, showing about 125 species.

GUIDE TO BUTTERFLIES

By Samuel Hubbard Scudder.

22 uncolored plates, showing about 100 species.

THE BUTTERFLIES OF THE WEST COAST

By W. G. Wright.

32 colored plates, with figures of 487 species.



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THE PURPLISH COPPER
From "The Butterfly Book"



Copyright by W. J. Holland, 1898
REAKIRT'S ORANGE-TIP
From "The Butterfly Book"



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THE RED SATYR
From "The Butterfly Book"

There are no small things in Nature, whatever the text-books say. All things in life are large and important if we will but have them so. The terms "large" and "small" are simply relative. To the eye of the insect world the delicate butterfly is a monster with widespread wings that completely cover the sky. To us the butterfly is an aery trifle, a gentle, silken-winged creature, a favorite subject of the poet's fancy, "fluttering gaily, frolicking daily"—its life all pleasure, its task all play.

* * *

And yet while so substantial and ponderous an animal as an ox can do its heavy work under a name containing but two letters, these fragile, fairy creatures must bear up under the burden of such titles as *Argynnis Cybele* or *Lycæna Pseudargiolus*. To the untutored mind it seems unfair.

* * *

But Dr. Holland tells us that we must not be daunted by this, nor let it check our interest in the study of butterflies. "The student of this delightful branch of science," he says, "is certain to be called upon to use some rather long and uncouth words in the pursuit of the subject. But experience will soon enable him to master any little difficulties that arise from this source, and he will finally come to recognize how useful these technical terms are in designating distinctions which exist, but which are often wholly overlooked by the uneducated and unobservant." It is reassuring, then, to be told

by Dr. Holland that the collector at the outset need not tax his memory with the long scientific names which he encounters in the books. The late Dr. Horn, a most eminent entomologist, once said to Dr. Holland that he made it a duty not to try to remember the scientific names. He was content to have these names at-



MILKWEED BUTTERFLY

Anosia plexippus, Linnaeus. Body dark, border of wings black and spotted, center orange in color

tached to the pins holding the specimens in his cabinet, where he could easily refer to them.

"In writing about butterflies," Dr. Holland says, "it is quite customary to abbreviate the generic name by giving merely its initial. Thus, in writing about the Milkweed

Butterfly, *Anosia plexippus*, the naturalist will designate it as *A. plexippus*." Then he will attach the name of the man who gave this specific name to the insect. As Linnaeus was the first to name this particular insect, the abbreviation would be as follows: *A. plexippus*, Linn. This simplifies things to some extent.

* * *

"In speaking about butterflies," writes Dr. Holland, "it is quite common to omit the generic name altogether and use only the specific name. Thus, after returning from a collecting trip, I might say: 'I was quite successful today. I took twenty *Aphrodites*, four *Myrinæ*, and two specimens of *Atlantis*.' In this case there can be no misunderstanding of the meaning." The specific names alone are sufficient, and they are easy enough for any enthusiastic collector to learn.

W. S. Moffat
EDITOR

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NUMBERS TO FOLLOW

Aug. 16. THE PHILIPPINE ISLANDS

*By Dean C. Worcester, Secretary of the Interior of
the Philippine Islands, 1901-1913.*

Everyone is interested in the Philippines and their future. Mr. Worcester has had a long experience there, and is the recognized leading authority on the subject. The illustrations have been carefully selected from a large collection in his possession.

Sept. 1. THE LOUVRE

By Prof. John C. Van Dyke

This is the beginning of a series of visits to the great art galleries of the world. In each case the members of The Mentor Association will be personally conducted by a writer of authority who is familiar with the gallery described. Naturally this will mean a number of The Mentor of great interest in text and of rare beauty in illustration.

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AUGUST 16, 1915

SERIAL NO. 89

THE MENTOR

THE PHILIPPINE ISLANDS

By DEAN C. WORCESTER
Secretary of the Interior of the
Philippine Islands
1901-1913

DEPARTMENT OF
TRAVEL

VOLUME 3
NUMBER 13

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Self-Improvement



IT is often asked, how can we in this busy work-a-day world find time for self-culture? The answer is that an earnest purpose finds time—or makes it. It seizes on spare moments and turns fragments of time to golden account. “It is astonishing,” said Channing, “how fruitful and important a short season becomes when eagerly seized and faithfully used. It has often been observed that those who have the most time at their disposal profit by it the least.” An odd moment of the day given earnestly to the study of some profitable subject builds up an extraordinary accumulation of knowledge.



NEVER let us be discouraged with our shortcomings or lack of knowledge. It is not when we are conscious of our faults that we are unworthy. On the contrary, we are at our best. As Fenelon says, we then “see by a brighter light; and let us remember, for our consolation, that we never perceive our shortcomings until we begin to cure them.”



WHAT is the discipline of self-improvement? “To read much, to listen much, to talk little, and to reflect alone,” said Sir William Temple. In the course of every day, however arduous and exacting the work may be, find time to be alone if for only a half hour, and so engage that time that it shall pay you dividends in increase of knowledge. Let it be a half hour for self-inspection and self-improvement. “Know thyself,” said the old philosophy; “improve thyself,” says the new. Make your golden half hour of each day give you knowledge of one thing worth knowing.

THE PHILIPPINE ISLANDS

By DEAN G. WORCESTER

Secretary of the Interior of the Philippine Islands, 1901-1913



A Young
Manabo
Chief

His father was a noted murderer. Until within a short time the people of this tribe have been slave hunters, and have even sacrificed human beings to their heathen divinities



THE MENTOR · DEPARTMENT OF TRAVEL · AUGUST 16, 1915

MENTOR GRAVURES

PEACE AND PROSPERITY—GENERAL AGUINALDO AND DIRECTOR OF EDUCATION FRANK L. CRONE · THE SAN JUAN BRIDGE · GOVERNMENT CENTER AT BAGUIO, THE SUMMER CAPITAL · IMPROVED STREET IN FILIPINO QUARTER OF MANILA · MAYON VOLCANO · TAAL VOLCANO IN ACTIVITY.

THERE are more than three thousand islands, big and little, in the Philippine group, with a total area of about 115,026 square miles. Some 1,100 are large and fertile enough to be inhabited; but most of the territory is included in eleven. Mindanao and Luzon together have more than half of it.

The archipelago lies well within the tropics, and the lowlands have a warm, and at times damp, climate; but the division of the land area into so many small masses, swept by cool sea breezes, prevents the heat from becoming very excessive, and the greatest heat and greatest damp do not come at the same time.

All of the larger islands are more or less mountainous, and in the great highland region of northern Luzon, at a height of 5,000 feet, there is one of the most healthful and comfortable temperate climates in the world. Occasional visits to this region make it possible for white people to live for years in the Philippines without losing health or vigor.

The highest mountains reach a height of 10,000 feet. There are many extinct volcanoes, and six which are still active, one of the latter, called

Mayon, being perhaps the most perfect volcanic cone in existence. Taal, which rises from a lake distant thirty-nine miles from Manila, is one of the lowest volcanoes in the world. Its last eruption came in January, 1911, when it killed more than 1,400 people in a few minutes.

Earthquakes are frequent, but seldom destructive. There has not been a serious one in more than thirty years.

Some of the high peaks are of solid limestone, weathered into strange, picturesque, and beautiful forms, and pierced by great caves, in which are found the gelatinous birds' nests so highly prized by the Chinese, who make soup from them. In Bacuit Bay towering cliffs, undercut by the waves, rise from a crystal clear sea in which are wonderful marine gardens, gay with corals, sponges, and brilliantly colored fishes. This region has been aptly called "The Garden of the Gods." From beneath a neighboring range of limestone mountains on the mainland of Palawan flows an underground river. One may ascend it in a ship's launch for nearly three miles. No one who makes this strange trip will ever forget it.

The scenery in the Calamianes group of islands and in Malampaya Sound is finer than anything to be found in the wonderful inland sea of Japan.

Very fine salt-water fishing may be had in many places in the islands. Deer, wild hogs, wild carabaos, and the savage tamarao (a vicious little buffalo peculiar to Mindoro) afford exciting sport for the big game hunter, and snipe, ducks, pigeons, and jungle fowl may be taken in large numbers by those who prefer to use the shotgun.

The wonderful tropical vegetation of the fertile lowlands is worth going far to see, and during the cool, dry weather which prevails from November to March the lowland climate is delightful. The Philippines should become a popular winter resort for tourists, who can now go to Manila on the largest steamers crossing the Pacific, and on arrival there lodge in one of the best hotels in the Orient.



COCOANUT PALMS

A lowland scene. Note the towering limestone cliff in the background

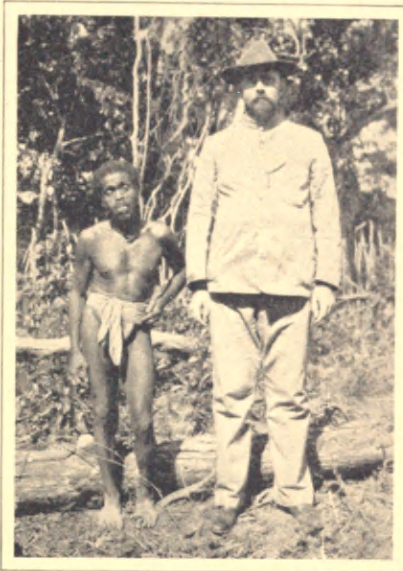


PHILIPPINE VEGETATION

THE PEOPLES OF THE PHILIPPINES

Nowhere in the world can so many different peoples be found native to so small an area. When Magellan discovered the islands in 1521 there were very numerous distinct tribes of savages and barbarians ruled by *datus*, *rajas*, and "kings." Some of these numerous peoples had a certain degree of civilization, and were trading with one another and with the Chinese, who occasionally visited the islands.

For many years after the active Spanish conquest began under Legaspi in 1565 it was conducted more as a great missionary enterprise than



A TYPICAL NEGRITO

He was photographed standing by the author to show relative size.



A TYPICAL NEGRITO HOUSE

Simply a "lean-to" shelter. Dwellings of a primitive type found on the east coast of northern Luzon



NEGRITO AND TAGALOG

The head of a typical Negrito contrasted with that of a wise old Tagalog who served for several years as a provincial governor. The Negrito is a representative of the black race, while the Tagalog represents the brown or Malay race.

as a military undertaking. The more tractable of the lowlanders were quite rapidly Christianized and civilized, and from them have been developed the eight civilized peoples at present collectively called the "Filipinos." Descended as they are from tribes originally distinct, they now resemble one another in many particulars. They have accepted the Christian religion, and they live in organized towns, wear civilized clothes, till the soil, carry on trade, and are orderly, hospitable, and fairly industrious. In short, they have attained a degree of civilization not approached by any other Malayan people, and although there are some important differences between the Tagalogs, the Visayans, the Ilocanos, and the



MORO DANCING GIRLS

In the background may be seen Judge Ide, General Wright, William H. Taft, and Professor Moses of the Philippine Commission

Bicols, they would be comparatively unimportant were it not for the tendency of these peoples to make overmuch of them.

In spite of the comparatively great progress which the Filipinos had made, most of them were still steeped in ignorance and superstition at the time of the American occupation of the islands.

Unfortunately the great Spanish missionary movement lost headway before all the peoples of the islands had been dominated. There still remain about 1,000,000 non-Christians, divided among twenty-seven tribes, while the Filipinos proper number about 7,000,000. The non-Christian tribes vary in civilization from woolly-headed, black, dwarfish Negritos, who are among the lowest of human beings, to Tingians, who have advanced further in some ways than have their Filipino neighbors.

The Benguet Igorots are peaceful farmers. The Ilongots are wild, treacherous, and dangerous men of the forests. The Ifugaos, Bontoc Igorots, and Kalingas are bold warriors, who until a few years ago took as trophies the heads of enemies killed in battle. The Manobos, Mandayas, and Bagobos not only captured and held slaves, but even made



A YOUTHFUL MORO CHIEF AND HIS ATTENDANTS

He is a grandson of Sultan Hamn of Sulu. Though hardly more than a baby, he grasps the handle of his kreis to show his rank

THE PHILIPPINE ISLANDS

human sacrifices to appease evil spirits. The Mohammedan Moros hated all Christians, and even now are kept from piracy only by the presence of strong armed forces. They are ready at any time, should the chance come, to renew their conquest of the archipelago, which was interrupted by the arrival of the Spanish discoverers; but so long as American soldiers remain in the islands these unruly people cannot make any serious trouble.

AMERICAN RULE IN THE PHILIPPINES

Since American occupation the affairs of the islands have been administered solely for the benefit of their inhabitants. The great need of education for the masses was evident at the outset. The number of Filipinos fit to teach was very small; but schools were opened before the fighting was over, with American soldiers serving as teachers, and soon after the establishment of civil government a thousand teachers were brought from the United States.

Civil government was established by a commission of five men under the presidency of William H. Taft. At the outset it was the sole legislative body of the islands. Mr. Taft became the first civil governor of the islands, and his companions were made secretaries of four executive departments; namely, Interior, Commerce and Police, Finance and Justice, and Public Instruction. Numerous bureaus which collectively performed the administrative work of the government were established under the



A KALINGA TREE HOUSE

Note the women at the foot of the ladder and you can judge of its height. The people of this tribe, who formerly built houses high above the ground for safety's sake, have now abandoned this custom as a result of improved conditions



AN OLD STYLE BUKIDNON HOUSE

Some of the people of the non-Christian tribe called Bukidnons, living in the highland of Mindanao, had their houses in the treetops. The one here shown was the home of a chief



NEW STYLE BUKIDNON HOUSES

A typical street in one of the clean, sanitary villages which the people of this non-Christian tribe have been taught to build

governor and the secretaries of departments. The members of the commission were subsequently increased to nine by adding five Filipinos, and it was made the upper house of a legislature with an elective lower house of eighty-one members, called the Philippine Assembly. The commission remains the sole legislative body for certain territory inhabited chiefly by non-Christians not represented in the Assembly, and approves certain appointments of the governor-general. Otherwise both houses have the same powers.

The islands have been divided into provinces of two kinds,—special government provinces, so called because the presence of a large proportion of non-Christians among their inhabitants made special legislation for them necessary; and regularly organized provinces, peopled chiefly by Filipinos.

The former have appointive officers, the governors of the latter are elected, and the treasurers are appointed. Governors and treasurers, with elected third members, constitute administrative provincial boards.

The Filipino towns are organized as municipalities, with elective officers and quite complete autonomy. Their treasurers are appointed, and are subject to certain control by the provincial treasurers. Some of the

more ignorant Filipinos and many of the non-Christians are organized in townships, which have a simpler form of municipal government, while the settlements of the more backward non-Christians are called *rancherias*, and have appointive officers.

Since the American occupation wild and savage peoples have been brought under governmental control, with practically no bloodshed outside of the Moro country. Many of them are progressing very rapidly in civilization, and show great friendliness for Americans and keen appreciation of what has been done for them. Head hunting and slave hunting are now things of the past. Today American women ride unescorted, and schoolboys tramp on foot, through regions which



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MADE OF REINFORCED CONCRETE

THE PHILIPPINE ISLANDS

the Spaniards were never able to penetrate because of the hostility of their people. Many adult savages are devoting themselves to agriculture. Many of their children are learning English and receiving valuable industrial training.

Brigandage, formerly widespread among the Filipinos themselves, has been almost completely abolished, and life and property are now safe throughout the islands, except in a small part of the Moro country. Good order was established in the first place by American troops, aided by some of the more intelligent Filipinos. It is now maintained chiefly by the Philippines constabulary, an armed police force with a military organization recruited from Filipinos, Moros, Igorots, and Ifugaos; but the work of the constabulary is rendered easy by the presence of American troops, ready for any emergency.

A splendid school system has been developed, and 600,000 pupils are attending primary schools, which are supplemented by high schools and a university, and by trade schools and a business college. Eight thousand Filipino school teachers have already been trained, many of them being graduates



BONTOC IGOROT CONSTABULARY SOLDIERS

These former head-hunting savages have been converted into well-disciplined, brave, efficient, and loyal troops, and are used to police their own country



A TYPICAL GROUP OF FILIPINO MUNICIPAL OFFICIALS



PRACTICAL EDUCATION

A Filipino class in iron working at the Manila Industrial School

of an excellent government normal school. There has also been great improvement in private educational institutions, including the University of Santo Tomás, founded in 1619. It is the oldest university under the American flag, and most of the leading Filipinos of today were educated there.

The Bureau of Health has checked the dreadful epidemics of contagious disease which formerly swept through the country, and indeed has almost wiped out cholera, bubonic plague, and smallpox. It has also isolated all known lepers and has decreased by more than fifty per cent. the number of victims of this dreadful disease. The Philippines were a dumping ground for adulterated medicines and food products, which have now been driven out of the market by the active enforcement of the Pure Food and Drugs Act. Millions of doses



PLOWING RICE LAND

This scene illustrates the primitive agricultural methods which are still employed



AN UP-TO-DATE WATER SUPPLY

The Filipinos formerly obtained their drinking water from running streams, springs, or shallow surface wells, all of which were contaminated. The sinking of more than eight hundred artesian wells has greatly decreased the death rate



A TYPICAL MOUNTAIN TRAIL

More than a thousand miles of such trail have been constructed by the non-Christian inhabitants of the Philippines, under the direction of Americans, opening up country which was previously almost inaccessible

of quinine have been distributed free. Much has been done to remedy insanitary conditions throughout the archipelago, and these various measures have greatly lowered the death rate.

The Bureau of Public Works has constructed thousands of miles of splendid carriage roads where none previously existed. They are supplemented by some 1,500 miles of cart roads and horse trails leading into the more mountainous regions. None

of the larger streams were bridged for passenger travel in 1898. More than 5,000 bridges and culverts, mostly of reinforced concrete, have now been constructed. The bureau has also constructed important irrigation works, making two crops of rice a certainty in regions where one was formerly an uncertainty. It has sunk more than 800 artesian wells. The opening of one such well has sometimes reduced the death rate of a town fifty per cent.

The Bureau of Agriculture, in coöperation with the Bureau of Science, the constabulary, and the Philippine scouts, has checked rinderpest, which was decimating the cattle of the islands, and this bureau has also interested the people in improving their domestic animals and their agricultural methods.

The Bureau of Forestry has checked wanton destruction of woods, and has aided in building up an important lumber industry.

Very few Filipinos had titles to the land which they occupied and claimed, and tenants on the great estates owned by religious corporations could not purchase their holdings. Most of these estates have been bought by the insular government and sold again to the tenants, while very liberal laws make it easy for those who occupy and have cultivated land to get

title to it, and others may homestead, lease, or purchase rich vacant public land.

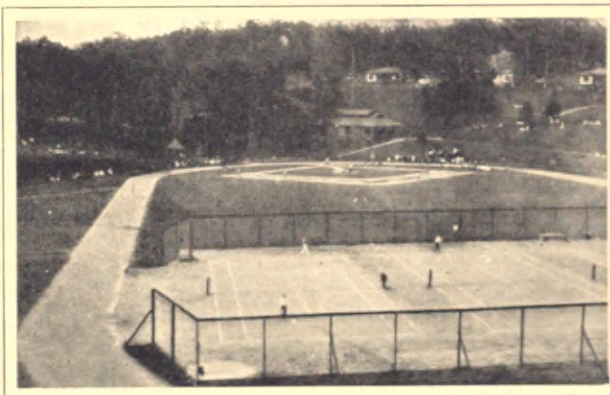
By the establishment of a supreme court, courts of first instance, and peace courts, quick and substantial justice has been brought within reach of the masses.

The Philippine government is not supported in whole or in part by United States funds, as many people suppose, but has been



FILIPINO SUPREME COURT JUSTICES

From left to right: Justice Torres, Chief Justice Arellano, and Justice Mapa. If these men are contrasted with the Negritos, some idea will be gained of the extreme difference between the highest and lowest peoples of the Philippines



THE ATHLETIC FIELD AT THE BAGUIO TEACHERS' CAMP

Here, among the cool, pine-clad hills, American and Filipino teachers find rest and recreation during the vacation in the hot season

strictly self-supporting from the outset. Revenues are derived chiefly from customs dues and internal revenue taxes, and taxation is very low.

LOOKING FORWARD

Are the peoples of the Philippines ready for independence? If not, will they become so, and when? The answer

to the first of these questions is "no." Although the use of English is extending rapidly, many years must pass before the several peoples will have a common means of communication. The million non-Christians must go far before they overtake the Filipinos in civilization, and the great mass of the latter are still sunk in ignorance and superstition. The welding of these many different peoples into one will cost us long years of hard, efficient, unselfish work. The Filipinos are now profiting by the chance to get practical experience in provincial and municipal government; but they still have much to learn, and close supervision in financial matters is still very necessary to keep them from spending all their funds in salaries and to prevent theft. The establishment of the Philippine Assembly has proved decidedly premature.

Filipinos qualified to fill many of the important and necessary government offices are lacking. The granting of independence at this time would

be followed by disturbances between Filipinos and non-Christians, and by far more serious trouble between Filipinos growing out of the jealousies and hatreds of their political leaders. Elections would soon become sorry farces, and there would follow a state of bloodshed and anarchy worse than that which has prevailed in Mexico. Foreign intervention would speedily result, and would become more than justified. The islands would be unable to defend their independence. Their revenue of



THE MANILA HOTEL

One of the most modern structures of its kind in the Orient



TYPICAL CHURCH BUILDINGS

Each Filipino town has its Catholic church and convent, or rectory, which are usually the best buildings in the place. The architecture of some of the old churches is very fine

THE PHILIPPINE ISLANDS

\$15,000,000 a year or less is needed for the purposes for which it is now used, and the cost of one dreadnaught would bankrupt the government.

WHAT OF THE FUTURE?

By the pursuit of a wise policy the resources of the country can be enormously increased. It has rich soil enough to support 80,000,000 people where 8,000,000 now live. It has a rapidly growing population willing to work for a reasonable wage. It is capable of producing the kinds and amounts of tropical products required by the United States and now obtained from countries to which we sell much less than we buy, furnishing them mostly our raw materials or the partly manufactured products on which we make our smallest profits. The Philippines buy from us more than they sell to us, and ninety per cent. of their purchases are made up of our manufactured or partly manufactured goods.

The prospects for profitable employment of American brains and investment of American capital are almost limitless. Rice and beef are now imported in large quantities to feed the Filipinos. The islands should export rice to China and send refrigerated beef to the United States. Their hardwoods should be marketed in Europe and America. Coffee and cocoa should promptly be added to the list of important exports. The Philippines can be made one of the world's garden spots.

We have as yet no satisfactory ground on which to judge of the capacity of the great dark mass of the people to establish and maintain a just and stable government. It would be as unjust to judge them by the attainments of the *mestizo* politicians, who now fill many public offices, as by those of the Negritos, who are apparently incapable of civilization.

For the first time in history the Filipinos are being given a chance to show what is in them. When the boys and girls of today have become the men and women of tomorrow, then, and not until then, will there be a basis for intelligently judging their possibilities.

If the day comes when they can support an independent government and are fit for it, will they then want it? That is a question for the future. My own belief is that their connection with the United States will prove so helpful to them that they will never wish completely to sever it.

SUPPLEMENTARY READING

THE PHILIPPINE ISLANDS *By John Foreman*
A political, social and commercial history.

THE PHILIPPINE ISLANDS AND THEIR
PEOPLE *By Dean C. Worcester*

An account of observations, experiences and adventures during four years of investigation.

THE AMERICANS IN THE PHILIPPINES
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A history of events which led up to the revolt of the Filipinos against Spain, and to the establishment there of the United States government.

THE PHILIPPINES PAST AND PRESENT
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A comprehensive, authoritative account of the Islands, their people and their resources.

PHILIPPINE LIFE IN TOWN AND COUNTRY
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THE ODYSSEY OF THE PHILIPPINE COM-
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An account of the second Philippine Commission.

A WOMAN'S IMPRESSIONS OF THE PHILIP-
PINES *By Mary H. Fee*

The experiences of an American teacher.

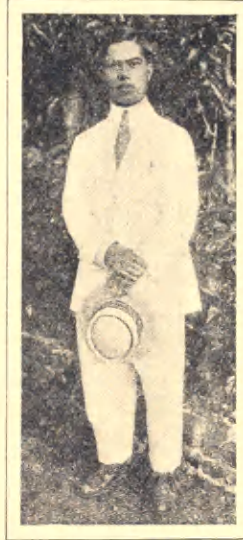


What are the results of American rule in The Philippines? They are described in detail in Mr. Worcester's books. Let us repeat some of the facts.

American rule has brought to the Philippines a condition of order, and life and property are today safe throughout practically the whole of the archipelago. Friendly relations have been established with a large majority of the wild people. Under control Filipinos and wild men have been utilized as police officers and soldiers, and have been an important factor in government. Manila and numerous provincial towns, formerly pest-holes of disease, are now safe and healthy places. Modern sewer systems have been introduced, and pure water now pours from the mountain watersheds to hundreds of thousands who were previously compelled to depend on infected wells, springs, and streams. The death tolls have been steadily reduced. Not in years has there been a widespread epidemic of disease. Moreover, under skilled scientific treatment the insane and the lepers are being well cared for.

★ ★ ★

Pure food and pure drugs may be had throughout the land, and skilled medical and surgical service. Through the American school system thousands of children are provided for who formerly had little or no educational facilities. At the same time boys and girls are taught the principles of good sanitation and right living. Girls are taught to cook, to sew, to embroider, and to make lace. Boys are instructed in gardening, wood work, iron work, and other useful trades. Natives are being educated for the professions of trained nurse, physician, and surgeon.



THE METAMORPHOSIS OF A BONTOC IGOROT
Two photographs of Pit-a-pit, a Bontoc Igorot boy.
The second was taken nine years after the first

Under government instruction men are learning surveying, printing, binding, and forestry, and outside of the hours of instruction they are encouraged in the development of their bodies by athletic sports. Baseball and tennis have done away with the corrupt cockpits.

★ ★ ★

On account of the number of islands water transportation is important in commercial development. More than two-thirds of the coast

lines have been surveyed. Light-houses have been added, and an admirable weather service. Good roads have been constructed to the extent of 4,400 miles, so that small farmers are able to bring their products to market conveniently. The 122 miles of railway of 1898 have been increased to 611. Currency of the country is now on a gold basis, a powerful factor in promoting material prosperity. An efficient civil service has been installed which is non-political, appointments and promotions depending on merit alone. The result is that Filipino employees as compared with Americans have increased from 49 per cent. in 1903 to 71 per cent. in 1913.

And as to the effect of American rule on the character and style of the people, the two pictures at the head of this page bear eloquent testimony. It is one of many similar human documents. "Up to the present time," says Mr. Worcester, "the successes of American administration certainly overbalance its mistakes, and in my opinion they afford just cause for pride in the results of the Philippine stewardship."

W.D. Moffat
EDITOR

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Sept. 1. THE LOUVRE

By Prof. John C. Van Dyke

This is the beginning of a series of visits to the great art galleries of the world. In each case the members of The Mentor Association will be personally conducted by a writer of authority who is familiar with the gallery described. Naturally this will mean a number of The Mentor of great interest in text and of rare beauty in illustration.

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By Hamilton W. Mabie, Author and Editor

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THE MENTOR

GREAT GALLERIES
OF THE WORLD
THE LOUVRE

By
Professor JOHN C. VAN DYKE

DEPARTMENT OF
FINE ARTS

VOLUME 3
NUMBER 14

FIFTEEN CENTS A COPY

Keeping Up



WE are what we are," say some, and rest with that—like derelicts on the stream of progress. But it is not for humanity to rest in contentment. We are born to hopes and aspirations. The world moves on, and to most of us existence is a longing and life is a daily urge. About us, others are seeking, learning, and growing, and we feel the imperative call. We must keep up.



THE desire for self-improvement is the root of growth, and this desire is stirred by the accomplishment of others. We rarely improve when we have no other than ourselves to copy. In seeking knowledge we need the stimulus and the encouragement of fellowship. As we see the joy of learning in our fellows and the sense of mastery that knowledge brings them, we instinctively summon our natural resources and sound the note of advance. We must keep up.



IT is not the brilliant minds that invite us and give us courage. We believe the philosopher who said "the industrious cultivation of moderate abilities is entitled to more esteem than a rare natural talent." It is not, then, the example of the gifted few, but the companionship of those of like abilities to our own that draws us on. We are all seekers, for we know that knowledge is gained only by seeking. Nature supplies food to the birds, but she does not put it in their nests for them.



IT is not in the narrow path of the cloistered scholar that we should seek. It is in the broad and open fields of knowledge, and the spirit that prompts us in seeking should not be one of selfish pride but one of human fellowship. The mind should not be simply a private storehouse to be stuffed full of goods; it should be a living fountain, drawing constantly from the sources of knowledge and giving out freely for the benefit of others.

GREAT GALLERIES OF THE WORLD

THE LOUVRE

By JOHN C. VAN DYKE

MENTOR GRAVURES

PORTRAIT OF A MAN

By Antonello da Messina

MADONNA, CHILD, AND SAINT JOHN

By Sandro Botticelli

THE MAN WITH THE GLOVE

By Titian



Mona
Lisa



MENTOR GRAVURES

PORTRAIT OF SUZANNE FOURMENT

By Peter Paul Rubens

THE DEER RETREAT

By Gustave Courbet

THE MASSACRE OF SCIO

*By Ferdinand Victor
Eugène Delacroix*



By Leonardo
da Vinci

THE MENTOR · DEPARTMENT OF FINE ARTS · SEPT. 1, 1915



TO the oft-asked question, "Which is the best gallery in Europe?" there is but one answer. There is no "best" gallery. Some are better or worse than others; but the superlative adjective cannot be applied. Why? Because the galleries are widely different in their contents. The Italian galleries have practically nothing but Italian works; the Dutch galleries practically nothing but Dutch works. The large collections, those at Berlin, Dresden, and London, for instances, while gaining in variety, lose somewhat in numbers and fullness of school representation. None of them is "the best"; though each of them is excellent by itself considered.

FOUNDING OF THE LOUVRE

Perhaps the most famous gallery in Europe is that of the Louvre (loovr) at Paris. It is famous not only for its thousands of pictures, but for its unique collection of masterpieces. The pictures have been accumulating for many years. Francis I (reign 1515-1547) began collecting them through Andrea del Sarto and Leonardo da Vinci (lay-o-nahr'-do dah vin'-chee), and when he died he left a gallery of two hundred pictures, most of them Italian. This royal collection was added to by Louis XIV

(reign 1643-1715), and he it was that first placed the pictures in the old palace of the Louvre; but they did not stay there for long. They were sent to Versailles, to Fontainebleau, and back to the Palace of the Luxembourg, gradually growing by acquisitions, until in 1710 there were 2,400 pictures belonging to the crown.

Under Napoleon I these works were permanently placed in the Louvre, and thither the enormous accumulations, taken as the plunder of war from Italy, Germany, and the Netherlands, were brought. Half the masterpieces of Europe were at one time in Paris, and, though after the Napoleonic wars most of them were restored to their rightful owners, many of them remained in the Louvre and are still there. Since Napoleon's time great additions in almost every field of art have come in.

There are scores of rooms filled with pictures and drawings; there are collections that have been given as a whole by such collectors as Thiers, La Caze, Thomy-Thierry, Chauchard, Moreau; the first floor galleries are crowded with thousands of sculptures, the side galleries are filled with vases, reliefs, jewelry, furniture, tapestries.

The Louvre is now a great labyrinth, with miles of rooms, galleries, and corridors devoted to fine art, where the traveler can get lost more completely than in the Latin Quarter. The attendants see to it that everyone is properly pushed out of the building at the closing hour, so there is no danger of one's having to spend the night in an Egyptian sarcophagus; but any attempt to "do" the Louvre by walking through it is the height of tourist folly. For the first day the stranger would better look at the great pictures and let the rest go. Many of the acclaimed masterpieces are in the Salon Carré, a large, square room, where they were originally placed that nobility might see the gems of the



LA BELLE JARDINIÈRE. By Raphael



MYSTIC MARRIAGE OF SAINT CATHERINE. Correggio

collection at one fell swoop. The great pictures, however, long ago outgrew this room, and dozens of them are now placed throughout the galleries in their proper school relation.

THE SALON CARRÉ

In the Salon Carré, again, one meets with a very common question, "Which is the best picture in the Louvre?" And once more the answer must be that there is no best picture. Perhaps the most famous one is Leonardo da Vinci's "Mona Lisa"; but some of its recent fame is mere notoriety. It was stolen a few years ago and taken to Italy. During its



SUPPER IN THE HOUSE OF SIMON. By Veronese

absence people seemed to get great satisfaction out of staring at the blank space on the wall where it had hung. Now that it is returned to its old place many look at it, wondering whether it is the same picture or not. All this is, of course, somewhat beside the mark. The picture returned was the same one that Leonardo painted; but it is not in the same condition that Leonardo left it. Years ago it was savagely cleaned, and much of its color, its subtle shadow, its surface texture, have been rubbed away. It is leaden-hued now, and the shadows have shrunk into the sockets of the eyes and along the side of the head; but it is still a famous masterpiece. It is a portrait of M(adon(n)a (E)liza(betta) Gherardini, the wife of Francesco del Giocondo. She was not a riddle, nor a sphinx, nor representative of either time or eternity, nor world weary. These are the imaginings read into the portrait by Walter Pater and others, but never dreamt of by Leonardo. There was nothing "mysterious" about the smile. Leonardo was interested in doing rounded, melting contours, and a smiling face showed them better than a serious one.

Therefore, according to Vasari, he kept Madonna Elizabetta in a smiling mood by having musicians play to her while she sat to him. It is a fine picture of a beautiful woman of the Renaissance—that's all. But it is also quite a perfect portrait of its kind, the portraiture extending even into the beautifully aristocratic hands.

FAMOUS ITALIAN PICTURES

The "Saint Anne" and the "Madonna of the Rocks" by Leonardo are also in the Louvre; but they are not so famous as the "Mona Lisa," and the "Madonna of the Rocks" is more questionable as to whether Leonardo did all of it. The tourist will soon discover that in European galleries great names are readily attached to pictures that are perhaps done by pupils, followers, or imitators. Here in the Louvre, for instance, he will find fifteen pictures put down to Raphael; but only five of them are by him, and even these hardly represent him. The "Belle



PRINCESS OF THE HOUSE OF ESTE
By Pisanello



MADONNA AND CHILD. By Baldovinetti

Jardinière" is an early Raphael, and has grace, repose, good drawing, and good color; but it does not by any means sound the depths of Raphael. Nor is the portrait of Baldassare Castiglione (bahld-dahs-sah'-re kahs-teel-yo'-ne) his last word in portraiture. One must go to Italy for Raphael. The "Portrait of a Young Man" here in the Louvre, once thought Raphael's own portrait, is neither *of* him nor *by* him, but is an ill-drawn work by a follower. Hanging near the Baldassare Castiglione is the "Rustic Concert," by Giorgione (jor-jo'-ne), a world-famous picture, greatly admired for its color, its rounded figures, its fine landscape, and its idyllic spirit. Some critics doubt Giorgione's part in it; but no one doubts that it is a superb picture. Next to it hangs the lovely "Marriage

of Saint Catherine," by Correggio (kor-red'-jo), one of the most beautiful of all the Correggios and well within the first and highest rank of art. His "Antiope" (an-ty'-o-pee) near at hand is not equal in charm, or spirit, or fine color to the Saint Catherine, though once considered its superior.

By continuing along this same wall one comes to the large "Crowning with Thorns" and the "Entombment," both by Titian (tish'-an), and the latter perhaps his most perfect expression. The "Entombment" is not only a marvel of color, composition, and drawing, but a great tragedy filled with intense dramatic feeling and pathos. No picture in art has a larger intellectual grasp or a more effective technical method. It comes very near to perfection. In the corner is Titian's excellent early portrait of "The Man with the Glove," much praised by art students; and the portrait of Francis I, done, perhaps, not from life, but from a medal.

Next in order comes the huge supper picture, the "Marriage in Cana," by Paolo Veronese (vay-ro-nay'-ze), than which nothing could be more wonderful. It is not a humble cottage scene, but a great Venetian pageant, with classic architecture, splendid robes, fine types, elaborate groupings, rich accessories.

The wonder is how Paolo could compose so many figures and harmonize so many colors. The difficulties of a picture increase with the size, and here is one of the largest pictures in the world held together as perfectly as though it were merely a two-by-three panel. In addition the picture has historical interest; for some of the characters are portraits representing Francis I, Charles V, Eleanor of Austria, Mary of England, Titian, Bassano, Paolo Veronese himself. It is certainly a remarkable picture.

There are other famous canvases in this Salon Carré that might be dwelt upon, and others again that are not what they purport to be. For an example of the latter there is the large "Saint Michael" of Raphael, executed by his pupils; the "Holy Family of Francis I," probably executed by Giulio Romano (joo'-lee-o ro-mah'-no); the "Saint Anne" by Leonardo da Vinci, in rather bad condition; the "Saint John Baptist" by



PORTRAIT OF ERASMUS. By Holbein



INFANTA MARGARITA. By Velasquez

one of Leonardo's pupils. One small portrait by Velasquez (vay-lahs'-keth), that of the "Infanta Margarita," holds its own with emphasis, even in this picked company of great Italians. As an expression of child life, as color and texture, as mastery in the craft of painting, it has not been excelled. In costume and color Velasquez equaled it (in the Vienna and Madrid galleries); but he never did a more lovely head with its yellow hair than just here.

THE ROOM OF PRIMITIVES

Going out of the Salon Carré by the west door, one enters upon a long gallery that spindles away into the distance like the converging rails of a railway track. The tramp of

tourists and sightseers along this grand gallery seems never to cease.

At the right as you leave the Salon Carré is a side room into which one should go; for there are beautiful examples of the Italian primitives (the painters before Raphael) hanging there. Botticelli's (bot-tee-chel'-lee) contemporaries are at the left of the room as you enter, and the picture of the "Virgin, Infant Jesus, and Saint John" attributed to Botticelli, though not by him, is a very lovely piece of tender sentiment and refined color. It is quite good enough for Botticelli; but if you will study the frescoes out on the Daru (dah-roo') staircase by Botticelli, you will see that they are done by a hand different from the Madonna picture.

Near this picture, but a little farther on, is Baldovinetti's (bahl-dovee-net'-tee) superb "Madonna and Child," than which nothing in the Louvre is more remarkable or more beautiful. Match the color of it elsewhere if you can! What a peculiar point of view! It is said that "Art is a point of view, and genius a way of looking at things." Here is its



ELIZABETH OF FRANCE. By Rubens

illustration. The picture still passes under the name of Piero della Francesca (frahn-ches'-kah); but it is by Baldovinetti. There are many small Italian panels in this room done by followers of Giotto, and some pictures that need not detain you; but a small portrait by Pisanello, showing a princess of the House of Este, should be looked at for its truth of profile and decorative beauty of background.

THE GRAND GALLERY

There are scores and scores of masterpieces hanging here. Their mere names would fill several copies of *The Mentor*. Famous early Renaissance men—Perugino (pay-roo-jee'-no), Francia (frahn'-chah), Costa, Tura (too'-rah), Bianchi (bee-ahn'-kee), Bellini (bel-lee'-nee), Carpaccio (kahr-pah'-cho), Cima (chee'-mah)—are here; and here you will find the two most brilliant examples of Mantegna (mahn-tane'-yah) in existence, besides his "Madonna of Victory" and the newly acquired



MADONNA OF THE DONOR. By Van Eyck

"Saint Sebastian," his most important works aside from his frescoes. Here too is Antonello da Messina's (mes-see'-nah) fine portrait.



RICHARDOT AND SON. By Van Dyck

The "Portrait of a Man," the record reads,
With Antonello's signature below.
The rest is blank. The man, his name,
his deeds,
All died in Venice centuries ago.

What a hint and a flash out of the past the portrait proves!

Italians of the later period now follow,—Andrea del Sarto, Leonardo da Vinci, with his early "Annunciation" and his "Madonna of the Rocks," Solario (so-lah'-ree-o), Luini (loo-ee'-nee), and the Milanese painters. They are succeeded by the great Venetians—Titian, Palma (pahl'-mah), Lotto, Paolo Veronese. Many of the works of the last named have been injured; but they are

still wonderful pieces of color and glow under their glazes like half-hidden jewels. Finally the Italian representation ends with the Guido Renis (gwee'-do ray'-nee), and the Canalettos (kah-nah-let'-to), the Guardis (gwahr'-dee), and Tiepolos (tee-ay'-po-lo), and a panel of supposed Raphaels.

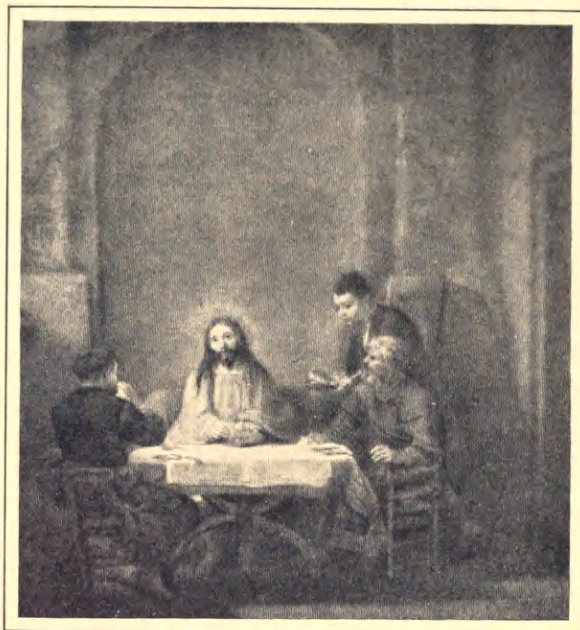
THE SPANISH AND GERMAN PICTURES

The ending of the Italian School in the Grand Gallery is the beginning of the Spanish School; but this latter is not too attractive. Years ago everybody stopped and looked at the celebrated Soult Murillo (soolt mew-ril'-o; Spanish, moo-reel'-yo) of "The Immaculate Conception" because it had cost 615,000 francs and was supposed to be a wonder of sentiment and beauty; but today the price staggers no one, the sentiment has proved to be sentimentality, and the beauty of the Madonna shows now as mere prettiness. The grim El Grecos and Riberas (ree-bay'-rah), the dark Zurbarans (thoor-bah-rahn') and Goyas (go-yahs'), are more interesting.

But the Spanish School, aside from the Velasquez in the Salon Carré, is not a strong feature of the Louvre. Nor is the English or German contingent of pictures large in number. There are superb Holbein (hol'-bine) portraits of Erasmus and Sir Thomas More, a fine little girl in black by Cranach (kran'-ak), and a number of small rich panels by early German painters; but there is no adequate representation of Germany. On the contrary, the Flemish School is very well shown, especially in examples of Rubens and his pupils.

THE FLEMINGS AND DUTCHMEN

Rubens is always a serious question with the average traveler. He is usually declared to be too gross, too material, and his Flemish types are regarded as wanting in beauty and overabundant in flesh. This



SUPPER AT EMMAUS. By Rembrandt



FRANCIS I. By Clouet



DETAIL OF THE VILLAGE BRIDE
By Greuze

is usually the result of a misunderstanding. The pictures of Rubens were not painted for museum walls, but for huge churches and palaces, where they were to be seen at a distance. The portraits now here, such as that of "Helen Fourment and her Children," or the "Suzanne Fourment," or the "De Vicq" (day week) portrait, are never complained of on the score of grossness. They are excellent wherever seen. But for many years this long and narrow Grand Gallery held the Marie de Medicis (med'-e-chee) series of large canvases originally painted for the Palace of the Luxembourg, and here where they showed badly they were abused by every flippant visitor that passed by. Some years ago they were taken out of the long gallery and placed in a specially

prepared room that approached in scale the quarters for which the pictures were originally designed. You will pass into this room as you leave the long gallery, and there, seated on a bench, you can look about and ask yourself if Rubens is gross, or material, or overfleshy. No gallery in Europe has a room that can equal this one in splendid color and rich, decorative effect. The Rubens series related allegorically the life and reign of Marie de Medicis, and the queen was fortunate in having so great a painter for her historian.

Van Dyck (dike), the chief pupil of Rubens, was hardly the great portrait painter he has been acclaimed; but he did some excellent work, and here in the Louvre is abundant evidence of it, in such portraits as that of Richardot and also the group of Charles I and the Duke of Buckingham.

At the right of the Marie de Medicis room is a series of cabinets containing early Flemish pictures by the Van Eycks (ike) and their schools, scores of panels that are exquisite in workmanship; while at the left of the same room are corresponding cabinets containing Dutch pictures by Hals (hahls), De Hooch (hoke), Steen (stane), Vermeer of Delft, Terborch (ter-boork'), Hobbema (hob'-be-mah), and Ruysdael (rois'-dahl).

A whole section at the ending of the Grand Gallery is devoted to pictures by



THE READER. By Fragonard



THE SABINES. By David

Rembrandt and his school. They are not all that the catalogue claims for them; but here, at least, is the pathetic "Supper at Emmaus," the brilliant "Dressed Beef," the "Tobias and the Angel" by Rembrandt, with a fine "Bathsheba" and an excellent portrait known as "Hendrickje Stoffels," that are quite good enough for him, though possibly not by him. His pupils Bol, Flinck, Eeckhout (ek'-hout), Lievens, (lee'-vens),

are shown in perhaps more representative examples.

On the way back from the Rembrandt section through the Grand Gallery you may make a turn to the left and find yourself in rooms filled with examples of the French primitive painters,—the Clouets (kloo-ay'), Fouquets (foo-kay'), and their contemporaries of the sixteenth century. This is the only place, practically, where the early French School can be studied in order and in numerous examples. The collection is unique.

FRENCH PAINTERS

Continuing into nearby rooms brings you to the French painters of the seventeenth and eighteenth centuries,—to the Poussins, Claude Lorraines (lo-rane'), Rigauds (ree-go'), Lesueurs (le-soo-er'). You presently debouch into a large gallery hung with the brilliant panels of Watteau (vah-to'), Lancret (lon-cray), Pater (pay'-ter), and the decorative figures of Boucher (boo-shay') and Fragonard (frah-go-nahr'). This room leads into a square space the walls of which are lined with portraits of painters; and from this, again, a door to the right opens into another huge room filled with eighteenth century French work, including pictures by David (dah-veed'), Ingres (ahngr), Delacroix (de-lah-krwah'), Flan-drin and Couture (ko-toor'). Here too are many of the Fontainebleau-Barbizon men. Millet (mee-lay') is shown in his very best work, "The Gleaners," and his remarkable storm landscape; Rousseau (roo-so'),



PORTRAIT OF HIMSELF. By Delacroix

Troyon, Corot (ko-ro'), Daubigny (do-been'-ya) are represented by excellent landscapes; even Manet (mah-nay') with his "Olympe" is given a niche of honor.

You now perhaps fancy with this last gallery you have finished with the Louvre; but you have hardly begun. There were half a dozen collections left to the Louvre with the proviso that they be kept together as collections. You should not miss seeing them; for they contain some of the choicest pictures. Beyond the Rubens Marie de Medicis room is the celebrated Chauchard collection of French pictures. It includes "The Angelus"—by no means one of Millet's best, but you will have to see it—



THE GLEANERS. By Millet

and many fine landscapes by the Fontainebleau men. Beyond the Salon Carré, in the opposite direction, is the La Caze collection, remarkable for its Watteaus, Chardins, and Fragonards. It should not be missed.

Upstairs is a great number of early nineteenth century pictures, the gathering known as the Thomy-Thierry collection; over in one of the wings of the Louvre with an entrance on the Rue de Rivoli is the Moreau collection, with superb examples of modern men; in another wing there are thousands of beautiful drawings in ink, pencil, sanguine, and pastel.

In fact the Louvre is hardly the place to run through in a day. Better take a week to it. The writer of this article has been visiting it for over thirty years, and is still astonished with each new visit at the things he has overlooked or perhaps never seen at all.

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THE LOUVRE

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GREAT GALLERIES OF EUROPE

(The Louvre)

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THE LOUVRE

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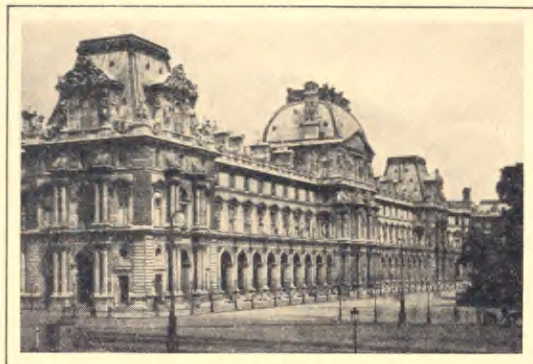
WHAT PICTURES TO SEE IN EUROPE IN
ONE SUMMER

Lorinda M. Bryant



The original stones of the Louvre were laid by Philip Augustus, king of France (reign 1180-1223). Philip Augustus was a warrior and, in time of peace, a vigorous organizer and builder. When he was constructing anew the city walls of Paris he built a chateau.

The plan and extent of this old structure were brought to light during excavations made in 1865. They are now indicated by a white line on the ground in the southwest corner of the Cour du Louvre.



THE LOUVRE, PARIS

Francis I tore down the old tower in 1527, and then undertook to rebuild it. Pierre Lescot (1510-1578), one of the greatest French architects of the early Renaissance period, carried on this work through the last years of Francis I and the reign of Henri II. Lescot built the wing to the west and south with its frontage on the Seine, as well as the adjoining pavilion on the south. These pavilions, which are set either at the angles or in the center of the buildings, are a characteristic feature of French palaces. The rich three-cornered facade in the west court is the work of Jean Goujon and Paul Ponce, and it is considered one of the finest architectural monuments of the time of Francis I.

When Henri II died his widow, Catherine de Medici, carried on the work by building the south wing, the so-called Petite Galerie—a wing which originally was one story overlooking the Seine—and the Grande Galerie. Henri IV (reign 1589-1610) added a second story to both of these galleries. Louis XIV, the "Grande Monarque," contributed a little to the Louvre, but in 1676 he abandoned it and turned his whole attention to the Palace of Versailles. His successors, Louis XV and XVI, also preferred Versailles or the Tuileries; and so the Louvre remained without material development until

Napoleon Bonaparte became Emperor. In 1805 he ordered the construction of a gallery connecting the Tuileries and the Louvre. This was interrupted by Napoleon's downfall, but in 1848 the plan of connecting the Louvre and the Tuileries was resumed. These buildings, taken as

a whole, form the largest and most magnificent palace in the world, covering an area of about 45 acres, or about three times as much as the Vatican, including St. Peter's.

The art collection in the Louvre was begun by Francis I, who was a lover and patron of art. Additions were made during successive reigns, notably by Louis XIV. It was the French Revolution that turned the Louvre into a museum, for it was then that the idea of getting the art collections of the country together in one building took form. As a consequence of Napoleon's successes the victorious French armies brought to Paris from all parts of Europe the rarest treasures of art, so that the Louvre became the greatest museum of all Europe. Many of these treasures were restored after Napoleon's downfall, but some of the great paintings and statues are still in the Louvre collection.

These facts concerning the Louvre should be taken into consideration by any traveler who plans to "do" the museum in an afternoon. It takes two hours simply to walk through the rooms of the Louvre at a fast gait. It may be seen, then, that it is better for a visitor to take Prof. Van Dyke's advice and either give a week to the Louvre or single out a few great works and pay them proper attention.

A. S. Moffat
EDITOR

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By Hamilton W. Mabie, Author and Editor

A delightful, intimate article on that most human English novelist. Aside from Dickens no writer of fiction in English has a greater host of admirers and friends than Thackeray. Mr. Mabie's article is in every sense a worthy one, and takes its place with his former monograph on Charles Dickens.

Oct. 1. THE GRAND CANYON


By Dwight L. Elmendorf, Lecturer and Traveler

Here indeed is a subject of supreme interest. The Grand Canyon stands alone as an achievement of Nature. Mr. Elmendorf has spent many weeks at the Canyon collecting data and beautiful picture material. His lecture on the Grand Canyon, with pictures in color, is well known, and it has been a delight to thousands of people. Mr. Elmendorf's article is a vivid, effective story written in a very simple, eloquent, human way.

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SEPTEMBER 15 1915

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THE MENTOR

WILLIAM M.
THACKERAY

By HAMILTON W. MABIE
Author and Editor

DEPARTMENT OF
LITERATURE

VOLUME 3
NUMBER 15

FIFTEEN CENTS A COPY

Intelligent Tenderness



AT the end of her life Charlotte Brontë had a few brief, happy months with a husband whose love was full of intelligent tenderness." So wrote Mr. Mabie in a recent number of *The Mentor*. The inquiry came from a reader, "What is intelligent tenderness?" The answer will interest all.



A GREAT deal of love is mere indulgence; it is ignorant love. Intelligent love does not hesitate to cause pain when pain is necessary as a real service to the person who is loved. That is the great difference between Divine and human love. We naturally revolt against the tremendous surgery of life and think it is an evidence of the absence of love when, as a matter of fact, the absence of discipline, which is the background of love, from the American home accounts for most of the moral laxity of the country.



IN the same way there is an intelligent and an un-intelligent tenderness. Tenderness is a form of love; and intelligent tenderness, like intelligent love, ministers to another with open eyes, refusing that which ought not to be given; gladly giving that which will help and strengthen. The whole philosophy is put in a single phrase of Emerson's: "Our friends are those who make us do what we can, not those who make us comfortable or flatter us."

HAMILTON W. MABIE.

WILLIAM MAKEPEACE THACKERAY

By HAMILTON W. MABIE

MENTOR GRAVURES

By FREDERICK
BARNARD



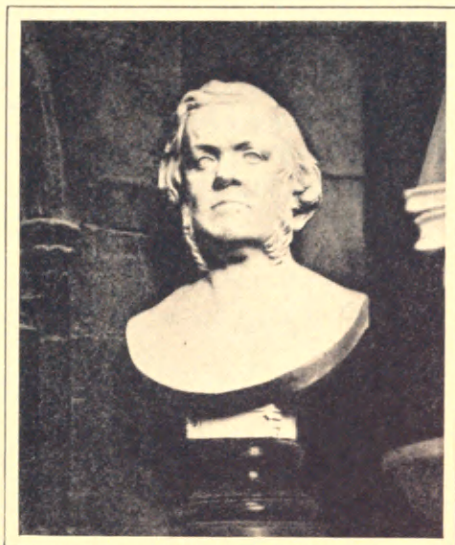
COLONEL NEWCOME

MAJOR PENDENNIS

BECKY SHARP



The Bust
of
Thackeray



MENTOR GRAVURES

By FREDERICK
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MAJOR DOBBIN

THE LITTLE SISTER

CAPTAIN COSTIGAN



In
Westminster
Abbey

THE MENTOR • DEPARTMENT OF LITERATURE

SEPTEMBER 15, 1915

IT was Thackeray's wish that he should have no biographer, and that wish has been respected so far as an authoritative life has been concerned. His daughter, Lady Ritchie, a delightful writer with a gift for personal reminiscence, has never gone further than a series of biographical introductions to the novels and other books, in which she has confined herself to bare recitals of the conditions under which the various books were written. And yet the personality of no other writer of Thackeray's distinction has awakened wider and deeper interest, or has more sharply defined itself to the imaginations of a host of the men and women whose opinions about such matters are most worth while.

This has been due to the intimate and confidential key in which the novels and sketches were written. A man of very deep feeling, to whom the modern habit of confiding one's experiences to every reporter eager for "copy" would have been repugnant, the author of "Pendennis" and "Vanity Fair" talked to his readers so freely and so intimately that he has been accused of being a preacher; a charge to which he would have pleaded guilty with a ring in his voice.

He has also been charged with talking too much about his characters, and not letting them talk enough about themselves; a charge to

which he would not only have pleaded guilty, but boldly declared that this discursive habit was a vital part of his method. He is so deeply concerned with the men and women of his fancy that he relieves the strain by taking a light tone toward them. It was a favorite device of his to represent himself as a showman exhibiting a group of puppets for the entertainment of the crowd. But the humorously deprecatory introduction to "Vanity Fair," with its ironical satisfaction in the patronage of the show by the public press and by the nobility and gentry, will blind no one who reads with intelligence to the big heart as well as the great brain behind a novel which many regard as the greatest work of English fiction.

For Thackeray, instead of being a cynic, was a sentimentalist, saved from the weakness of sentimentalism by his humor and his sense of art. No one has more happily and harmoniously combined the function of the satirist, the moralist, and the artist than the author of "The Newcomes."

BIRTH AND EARLY YEARS

Thackeray came of a family which had furnished many preachers to the church; but, while he never hesitated to tag an occasion or an incident with a moral, it is impossible not to feel the soldierly quality in his nature, the gallantry, the sense of humor, the passion for protecting others, that made him the creator of two of the greatest gentlemen in fiction, Colonel Newcome and Colonel Henry Esmond.

His father and grandfather, however, were in the British civil service in India, and William Makepeace was born in Calcutta in July, 1811. His mother is described as a woman of fine presence, whom her son always treated with great deference. He was sent to the Charterhouse, a famous old school in London, which he was to immortalize later as the last home of Colonel Newcome, and one of his schoolmates writes that he was "a pretty, gentle, and rather timid boy," who achieved popularity, although he had no taste for games,



THACKERAY'S PARENTS

Mr. and Mrs. Richmond Thackeray with their little son, William Makepeace Thackeray. From a water-color by George Chimnery



*'Thackeray you please of the young lady
(only she was much prettier)'*

A DRAWING BY THACKERAY OF HIMSELF
AT A DANCE

Young Thackeray does not appear to have been a very hard working or devoted student; but in his own way he was preparing for his career. The title of a magazine which appeared in Cambridge about that time, and to which Thackeray was a contributor, gave some indication of his satirical tendency. Another Trinity College student, Alfred Tennyson by name, had written a poem

FIRST WRITINGS

which took the Chancellor's prize for the year. The subject, "Timbuctoo," readily lends itself to humorous treatment, and Thackeray was quick to "improve the occasion":

I see her tribes the hill of glory mount,
And sell their sugars on their own account;
While round her throne the prostrate na-
tions come,
Sue for her rice and barter for her rum.

After leaving Cambridge, Thackeray went to Weimar, where Goethe still held his court, the foremost figure in European literature of the day—or for that matter of any



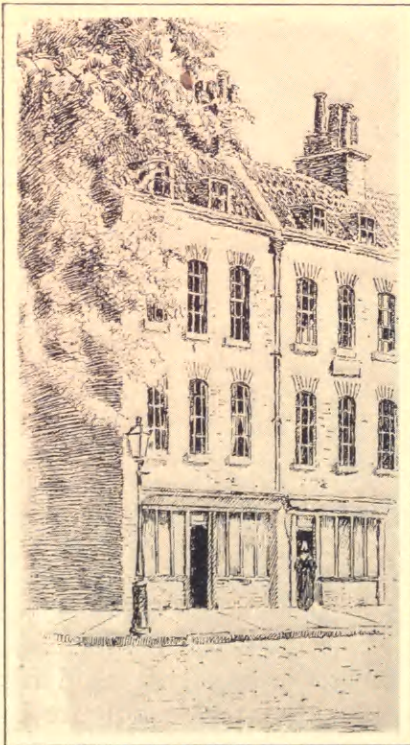
THE OLD CHARTERHOUSE, LONDON

As a boy Thackeray went to school there. From the drawing
by William Thomson

day since Shakespeare's time. It was then, and still is, a place of intellectual and artistic tradition and association, and in the marvelous commercial development of modern Germany it keeps the charm of the old Germany of simple habits and devotion to the interests of the spirit. Thackeray speaks of it as "The dear little Saxon city where the good Schiller and the great Goethe lived and are buried." Schiller had died years before in the little sleeping room of the modest apartment on the Schiller Strasse. Goethe was living in retirement in the large and



THACKERAY IN ROTTEN ROW, HYDE PARK, LONDON
From a water-color by D. Dighton



HERE THACKERAY LODGED IN LONDON
AS A YOUNG MAN

dignified house which was even then a museum. The young Englishman saw him three times, and was deeply impressed by his impressive personality, his piercing eyes, and his rich, sweet voice.

LIFE ABROAD

Between Weimar and Paris the future novelist, who was planning to become a painter, spent many happy and interesting months. He appeared then, and later, to be an idler; but the long array of substantial volumes which contain his work testify to his fruitful industry. The working habits of the artist in all fields are so individual that he often seems to be loitering when he is devoting himself to his task. Thackeray made very effective illustrations for his own books; but he never learned to draw. Some of his sketches are inimitable; but his range was narrow, and Dickens was probably wise in declining his offer to illustrate the "Pickwick Papers." The author of those

"Papers" was just getting his first glimpse of success, and the author of "Vanity Fair" was not only unknown, but was still trying to discover his vocation.

So far the young observer had looked at life with curious eyes, but had not felt its compelling hand on his shoulder. And there was no sign that his easy habits were to be changed; for at twenty-one a comfortable fortune, yielding an income of \$2,500, came his way. In two years the fortune was a memory. Some of it was invested in an Indian bank which went the way of many banks of that time; some of it was lost in the simple and direct way of starting a newspaper. The balance was taken by a card sharper in whose hands the guileless young giant was as amiable a victim as Moses Primrose when he bought the green spectacles at the fair in the "Vicar of Wakefield."

THACKERAY'S PERSONAL APPEARANCE

Having rid himself of the incumbrance of a steady income, Thackeray was now ready to come to terms with life. He started out with many advantages. He had youth and health; his great figure—he was as tall as Lincoln and heavily built—promised a long working day; he had a noble forehead, flowing hair, and eyes that were keen and affectionate. His nose had been broken in a schoolboy scrimmage, and he made the most of his misfortune for humorous purposes. He was fond of society, but was at his best only in the company of friends. There was a vein of melancholy in his nature, and sorrow did not spare him; but he was always as near laughter as tears, and he abounded in the nonsense which is the play of men of rich gifts of mind and nature.

Paper, ink, and pens were cheap and at hand, and the fortunate youth, delivered from idleness, turned to writing as an easy approach to a livelihood. As an approach it was readily accessible; as a path of life it was set with its own special variety of thorns. Thackeray started with the newspapers, and presently worked for the magazines. In 1837 and the year following the "History of Samuel Titmarsh" and the "Great Hoggarty Diamond" appeared in Fraser's Magazine, to which Car-



A LATE PHOTOGRAPH OF THACKERAY

lyle was then a contributor. Dickens was a year younger than Thackeray, but had already published "Oliver Twist" and "Nicholas Nickleby," as well as the "Pickwick Papers," and was already tasting the ripe fruits of a success as sudden as it was brilliant. Thackeray, on the other hand, was to wait long on fortune and to come slowly into his great inheritance of fame.

HIS MARRIED LIFE

In 1837 he married, with every prospect of the happiness which comes to those whose power of affection is steadied and sustained by vigor of character. After a few years his happiness was overshadowed by the illness of his wife, and later by her permanent mental disorder. To the end of his days he was married; but he had no wife! To a man of his nature no sorrow could have been more desolate and hopeless. In his three daughters, one of whom died in childhood, he found unfailing comfort and a companionship full of joy to him and to them.

The chapters in the "Paris Sketch Book" and many sketches of travel



Courtesy The Century Co.

THE BOHM STATUETTE
From the drawing by Blum

belong to this period. At this time, too, he made his fortunate connection with *Punch*, one of the few significant humorous journals in the world. *Punch* is a national institution; its humor is broad and vital; it has the sense of responsibility; and when a crisis comes doffs its cap and bells and more than once has given national feeling pictorial expression at once powerful and deeply serious. It never derides sacred things, never descends to cheap gibes at religion and morality; its humor, free from cynicism, plays over the whole surface of English life. From the beginning *Punch* has been served by able editors and illustrators, and during his ten years' connection with it Thackeray found much pleasure and profit in his association with the brilliant group who met at the weekly dinners. The "Snob Papers" appeared in *Punch*, as did many of the poems.

VANITY FAIR

He was not a great poet; but he had true poetic feeling, clear knowledge of what he could as well as what he could not do, and he was a deft and skilful versifier. More than one of his ballads and songs, like "The Mahogany Tree" and "The Ballad of Bouillabaisse," will live because the sentiment flows clear and sweet through manly and happy lines. In "The Irish Sketch Book" there is plenty of good characterization. The time of apprenticeship came to an end with the publication of the first numbers of "Vanity Fair" in 1846. The story was finished two years later in the twenty-fourth number. Its author, at thirty-seven years of age, had published his first long novel, and that novel was a masterpiece. Of course its dimensions were not



THACKERAY'S HOME IN LONDON

clearly sure at the start: the more vital and fundamental a work of art is the less likely is it to find its place until it is seen in perspective. The *Edinburgh Review*, however, went so far as to say that "a writer with such a pen and pencil as Mr. Thackeray's is an acquisition of real and high value in our literature."

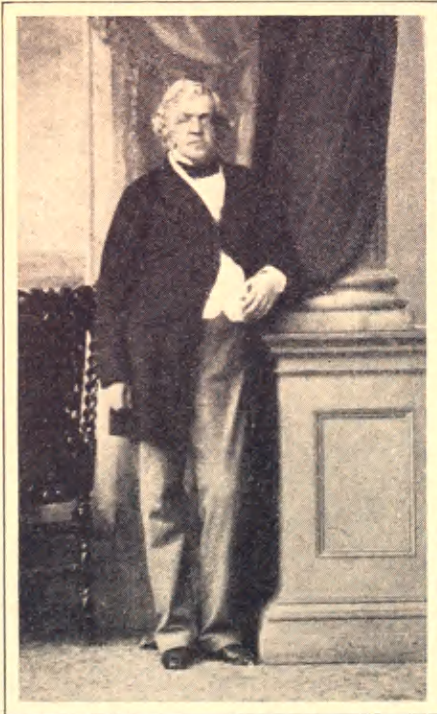
While Thackeray never became popular in the sense in which Dickens was popular, the publication of "Vanity Fair" made him famous in the best sense: he became a man of distinction as well as a man about whom the newspapers talked. He had established himself in popular regard, and he had won that other reward which to the man of artistic feeling and aspiration is the most satisfying reward,—the recognition of that

smaller group of readers familiar with the best and demanding the best. For Thackeray was recognized not only as a great novelist, but as great writer,—a master of English prose. There are novelists who are read in spite of their lack of style, because they have the fresh manner and dramatic skill of the born storyteller. Thackeray will live not only because he knew well how to tell a story, but because he knew well how to make English prose simple, lucid, and beautiful. He was



ONE OF THACKERAY'S LONDON HOMES
From the drawing by William Thomson

not a rapid workman, and he wrote not only with a sense of leisure, but at great length. After the completion of "Vanity Fair" in 1848 the other stories which constitute his permanent contribution to literature appeared at intervals of two years: "Pendennis" in 1850, "Henry Esmond" in 1852, and "The Newcomes" in 1854.



THACKERAY
From a rare photograph

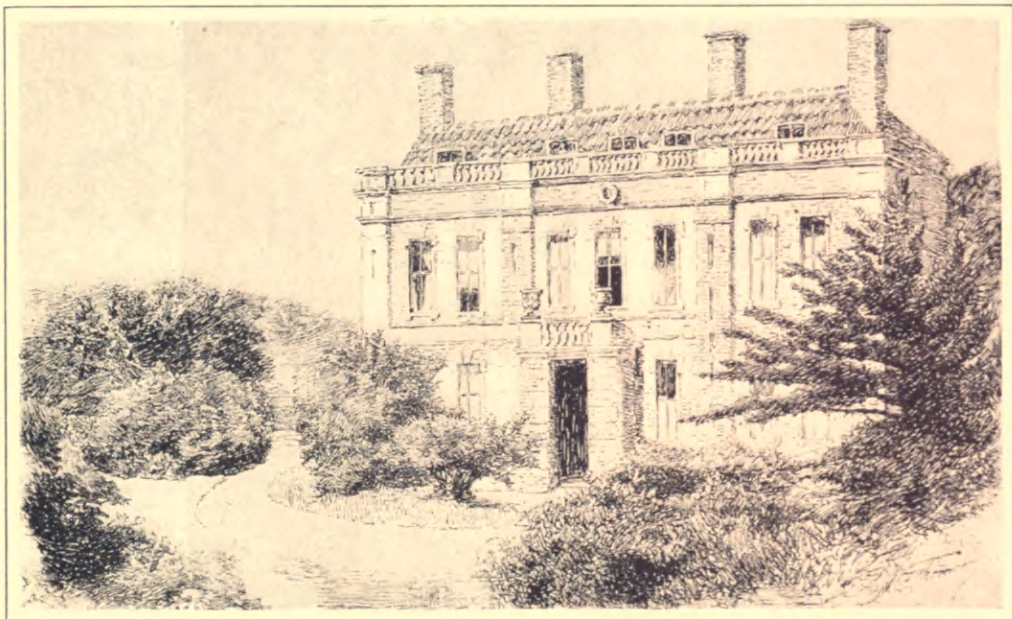
THACKERAY AS A LECTURER

Preëminently a man of the world in the good sense of the word, a student of manners and customs as well as of men, Thackeray was deeply interested in the literature and life of the time of Queen Anne, when society in the technical sense not only brought men and women together on terms of equality, but became a form of institutional life. His study of this period bore fruit in "Henry Esmond" and in its sequel, "The Virginians." Its most important byproduct was the book on "The Humorists of the Eighteenth Century," the reading of which began Thackeray's career as a lecturer.

A year later, in the winter of 1852 and 1853, these lectures were heard with delight by large audiences in this country. He was not, like Dickens, a dramatic reader who, single-handed, could put a whole play on the stage; but his

personality was impressive, he read clearly and simply, and the matter of his lectures had great human interest.

The series on the humorists was so successful that they were followed by a series on "The Four Georges," which were more popular in this country than in Great Britain, where many people felt that while the characterizations of the Georges were true, these sovereigns were so near in point of time that the novelist's freedom of speech was lacking in respect for the throne. It was only by a fiction that the Georges could be regarded as regal in any sense of the word, and nothing shows more



WHERE THACKERAY DIED
From the drawing by William Thomson

clearly the strength of the monarchical principle in Great Britain than the fact that the throne survived the Hanoverian kings who preceded Queen Victoria.

An attempt to secure a Liberal seat in Parliament fortunately failed. "The Virginians," begun in 1857, was finished in 1859. In the same year the novelist undertook the work of editing the Cornhill Magazine, which became very successful; though Thackeray must have found some of his duties irksome, and some of them very painful. In the pages of the Cornhill the "Adventures of Philip" appeared; a story which is not lacking the touch of the master hand, but in freshness and charm falls much below its predecessors. The novelist was at his best again in "Denis Duval"; but the day before Christmas, 1863, Thackeray died suddenly in the house he had built less than two years before at Palace Green. He was buried in Kensal Green Cemetery, whither many people

of distinction had preceded him, and a bust in his memory was placed in Westminster Abbey.

THACKERAY'S PLACE IN LITERATURE

Probably no literary reputation of the brilliant Victorian Period rests on more secure foundations than that of Thackeray, and the reasons are not far to seek,—he was a moralist, a satirist, and an artist. This is a very rare combination of qualities. It means that the novelist dealt with permanently significant aspects of character and life, that his portraits were vigorous in drawing, that humor was kept well away from farce and sentiment from sentimentality, and the manner of the work would keep it alive if the interest of its subjects and point of view passed. Innocent young readers to whom mid-Victorian pictures and books are decorated commonplace, read

Thackeray today and find him neither sentimental nor "preachy," and they are quick to recognize the soundness and beauty of his style. He was delivered from the tendency to "mushiness" either of feeling or of aim by his satirical tendency. His feeling was deep and sincere; but it never became hysterical or unreal. Those who cannot recognize feeling unless it gushes like a geyser agreed that he was a cynic. The best answer to this misjudgment was made by his old friend of the *Punch* fellowship, Shirley Brooks, who wrote the noble apology to Lincoln:

He was a cynic! By his life all wrought
Of generous acts, mild words, and
gentle ways;
His heart wide open to all kindly
thought,
His hand so quick to give, his tongue
to praise.

Mr. Brownell has said that while Balzac's insight proceeds from his curios-



Courtesy Harper's Magazine

BECKY SHARP AND LORD STEYNE
From the painting by Howard Pyle

WILLIAM MAKEPEACE THACKERAY

ity, that of Thackeray proceeds from sympathy. His men and women are free from exaggeration, they are wonderfully distinct, and they work out their destiny without compulsion from the creator. Everybody remembers in what gloom the death of Colonel Newcome plunged Thackeray.

And his people are always presented in their relation with society. They are not simple, like many of Dickens' people: they are often very complex, and their weaknesses are never exaggerated. They live in a much more complicated and artificial society than that which Dickens described, and the character drawing is delicate; and it is in this bringing into view of more elusive influences, this more subtle and intimate study of what may be social details, that the range and quality of Thackeray's style are revealed. Such a portrait as that of Beatrix Esmond in her brilliant youth and her cynical old age is a piece of almost flawless art. As a novelist of society Thackeray has no superior. He is always a moralist, and described himself as a lay preacher, and foreign critics have spoken of his habit of moralization as blurring his art. He loved to talk about his characters; but his comment was so much a part of his method and was so delightful in itself that it serves as an expression of the English temper and way of looking at life rather than a *flaw* or defect in an art so devoid of effort and so intimately conversational that it seems like a natural way of speaking until one tries to reproduce its ease and charm, and then it is found to be exceedingly difficult.

A great brain, a great heart, and a beautiful genius made "Vanity Fair" the peer of the greatest works of fiction in any language, "Henry Esmond" an almost flawless picture of a bygone society, and "The Newcomes" a romance of a noble gentleman.

SUPPLEMENTARY READING

- | | |
|---|---|
| WILLIAM MAKEPEACE THACKERAY
<i>By C. Whibley</i> | LETTERS TO AN AMERICAN FAMILY
<i>By W. M. Thackeray</i> |
| WILLIAM M. THACKERAY
<i>By Chesterton and Benjamin</i> | VICTORIAN PROSE WRITERS
(Chapter on Thackeray.) <i>By W. C. Brownell</i> |
| SOME ASPECTS BY THACKERAY
<i>By L. S. Benjamin</i> | IN THACKERAY'S LONDON
<i>F. Hopkinson Smith</i> |
| THACKERAY COUNTRY
<i>By L. S. Benjamin</i> | INTRODUCTIONS TO THE BIOGRAPHICAL
EDITION OF THACKERAY
<i>By Lady Ritchie</i> |
| THACKERAY IN AMERICA
<i>By G. W. Curtis</i> | CHAPTER ON THACKERAY IN "THE
WORLD'S BEST LITERATURE" |
| A COLLECTION OF LETTERS OF THACKERAY
1847-1855, with numerous portraits and drawings | LIFE OF THACKERAY
<i>By Merivale and Marzials'</i> |
| LIFE OF THACKERAY—"English Men of Letters Series."
<i>By Anthony Trollope</i> | |



Many attempts have been made at comparative appraisal of Thackeray and Dickens as novelists. The subject has been a fruitful one for literary societies, and debating clubs have thrived on it for years. While no very profitable results may come out of such discussions it is interesting in a literary way to consider the two authors together. They lived at the same time and both employed their pens largely in picturing the people of their time. But they were radically different in character, in views, in modes of thought, and methods of expression. Each stood, in his own way, distinctively above his contemporaries.

* * *

Each vitalized a world of characters of his own making. Major Pendennis and Mr. Pickwick are not mere fictional figures. They are so real in their existence that their names, as someone has well said, ought to be in the directory. If we met Pendennis and Pecksniff walking side by side and conversed with them we would have a vivid realization of one essential difference between Thackeray and Dickens. Pecksniff could not be Thackeray's creation, nor could Pendennis be Dickens'. One is a character; the other a caricature. A critic once made the observation that a marked difference between Dickens and Thackeray was that Dickens wrote in many moods and Thackeray wrote chiefly in one mood—that Dickens was essentially histrionic and fell into the spirit of his different characters, actually "playing their parts" while he wrote them. Thackeray wrote in a detached mood, creating his characters and inspiring them to develop themselves, while he followed their careers with keen appreciation—at times sympathetic, at times satirical, but always himself, Thackeray. The visits of the two novelists to America strikingly illustrate the difference just noted. Dickens' second visit to America was a tour of readings from his novels, in which he



THE BOY THACKERAY
From a bust of the novelist
at the age of eleven, made
by J. Devile, June 1, 1822

presented his characters to his audiences in a dramatic fashion. Thackeray delivered a course of lectures.

Their lives were entirely different. Dickens was born in great poverty, and his early years were full of bitter struggle. Thackeray's youth was passed in comfortable circumstances. He was born in Calcutta in July, 1811, his father and grandfather both having been in the Indian civil service. His mother was left a widow in 1816 and brought Thackeray to England as a small child. He was educated in private schools and was well cared for. At that time he was regarded as a pretty, gentle,

rather timid, and sensitive boy. He attended Trinity College, Cambridge, but in 1830 he left without taking any degree and traveled for a year in Europe. He tried the law, but did not like it. In 1832 he came into an income of about \$2,500 a year. This money was soon lost; and then, being poor enough to "qualify for an art career" Thackeray went to Paris to study.

* * *

He always wanted to be an artist. Some said that he liked to make pictures better than to write stories. But publishers could not see his art as he did. He was urged to devote himself to writing—and the world is the richer therefore. "Vanity Fair" came out in 1846, and the public recognized that there was a new fixed star in the literary firmament. "Pendennis," "Henry Esmond," and "The Newcomes" followed, and then "The Virginians." He tried editing for a while, but gave it up. He was at work on "Denis Duval" when he died, December 24, 1863. He was buried in Kensal Green, and his likeness in marble stands among the immortals in Westminster Abbey.

W. S. Moffat
EDITOR

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COUNTRY HOMES


By Aymar Embury II, Architect

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SERIAL NO. 92

THE MENTOR



On The Rim

GRAND CANYON OF ARIZONA

By DWIGHT L. ELMENDORF
Lecturer and Traveler

DEPARTMENT OF
TRAVEL

VOLUME 3
NUMBER 16

FIFTEEN CENTS A COPY

“The Divine Abyss”



IT is abruptly countersunk in the forest plateau, so that you see nothing of it until you are suddenly stopped on its brink, with its immeasurable wealth of divinely colored and sculptured buildings before you and beneath you. No matter how far you have wandered hitherto, or how many famous gorges and valleys you have seen, this one, the Grand Canyon of the Colorado, will seem as novel to you, as unearthly in the color and grandeur and quality of its architecture, as if you had found it after death on some other star.



INSTEAD of being dependent for interest upon waterfalls, depth, wall sculpture, and beauty of parklike floor, like most other great canyons, it has no waterfalls in sight and no appreciable floor spaces. The big river has just room enough to flow and roar obscurely, here and there groping its way as best it can, like a weary, murmuring, overladen traveler trying to escape from the tremendous, bewildering, labyrinthic abyss, while its roar serves only to deepen the silence.



INSTEAD of being filled with air, the vast space between the walls is crowded with Nature's grandest buildings, a sublime city of them—painted in every color, and adorned with richly fretted cornice and battlement, spire and tower, in endless variety of style and architecture. Every architectural invention of man has been anticipated, and far more, in this grandest of God's terrestrial cities.

JOHN MUIR.



THE CANYON STATION—El Tovar Hotel in the Background

GRAND CANYON OF ARIZONA

By DWIGHT L. ELMENDORF



THE MENTOR · DEPARTMENT OF TRAVEL · OCTOBER 1, 1915

MENTOR COLOR PLATES

ON THE HERMIT TRAIL · CAMP AT FOOT OF HERMIT TRAIL · ON THE
RIM · THE COLORADO RIVER SEEN FROM THE LOWER PLATEAU · BRIGHT
ANGEL CANYON · SCENE ON THE LOWER PLATEAU

THERE were two of us standing by the Rim at El Tovar. We were chance acquaintances of travel. I had made many trips to the Canyon; my young acquaintance was gazing upon it for the first time. My knowledge of the Canyon extended back to the pioneer days when a visit there meant a trip of ten or eleven hours with coach and horses from Flagstaff, nearly seventy miles distant. My companion had come by Pullman train to the very brink of the gorge.

I have always believed that the Canyon was best appreciated by those who, like myself, came in the devout spirit of a pilgrim, journeying through miles of forest land to gaze upon the glories of the mystic chasm. I am beginning to think, however, that there is much to say for the sensations of the present day visitor. To step out of a luxurious train, where all modern conveniences have been enjoyed and where the atmosphere and conditions have been practical and matter-of-fact, and then after a walk of a few rods, to find oneself gazing into the depths of a marvel that surpasses the most exalted dream, is an experience of its own kind and one that it is hard for words to describe. It is like being brought, when pursuing the path of prosaic daily life, suddenly to face the boundless reaches of eternity.



THE OLD WAY. HANCE'S CAMP AT GRAND VIEW—ABOUT 1897

And so I watched my young friend with curious interest and waited for him to speak. After gazing a moment he turned away from the Rim and said, "I don't believe it is there."

"I know what you mean," I answered. "Many have said the same thing. It defies the poet, the painter, and the photographer. There is something there that no one can get. The effect is one of unreality. It seems like a mirage."

"I thought I knew something about it," said my young friend. "I see now that none of the accounts that I have read fully reflect the spirit of the Canyon. Most of them simply describe the author's own feelings." He pointed across the chasm. "Now this does not appeal to me in words at all. It impresses me first of all as a Great Silence."

After a few minutes he turned to me again. "Tell me about the Canyon," he said. "What I want is information—not some one else's emotions. I have my own feelings—and they are strong enough."

It struck me that this was probably the attitude of many of those who visit the Canyon. They want to be told *about* the Canyon, not what they are to *think* about the Canyon.

As a rule they want to know first of all, what the Canyon is.

WHAT IS THE CANYON?

It is a stupendous etching. Nature paints and etches with a masterhand. The Canyon is her



IN THE EARLY DAYS

The group from left to right: John Hance, Thomas Moran, George Inness, Jr., and G. H. McCord



THE NEW WAY. EL TOVAR (TO-VÁR) HOTEL ON
THE RIM AT BRIGHT ANGEL

greatest achievement in etching. As the copper surface of an etching plate is eaten into by acid, the earth's surface has here been etched by water and weather. From the car windows of the overland trains we can see the same process going on in miniature in the desert lands of New Mexico and Arizona, where a small stream has washed out a gullied course for itself fifteen or more feet deep through the red rock and soil. The wonder in the case of the Canyon is the magnitude of the work accomplished. The chasm is about two hundred and seventeen miles long, a mile deep, and varies from nine to eighteen miles in width. The explanation is simply *time*. A thousand years are but as one night in the mind of the geologist, and the story of the Grand Canyon is reckoned in many thousand years. The geologist finds the story in the layers of rock laid bare in the course of erosion. He reads it in chapters of limestone, sandstone, shale, and granite.



STARTING FOR BRIGHT ANGEL TRAIL
FROM EL TOVAR

The Colorado River has cut its way down to the foundation rock of the earth, and its work now is harder than ever. But it is doing it constantly, through the days, weeks, months, and years—and water, we know, will wear away the hardest stone. The river, which is hidden from sight except from a few points on the Rim of the Canyon above, is a rushing torrent four hundred feet wide and from forty to fifty feet deep.

The layers of rock give the Canyon its glowing colors. Like a huge spectrum they stretch before you in long lines, varying from the gray white of the limestone through the yellow and red sandstone down to the purple black of the gneiss and granite of the river gorge. These colors



REST HOUSE AT HEAD OF BRIGHT ANGEL TRAIL

vary in shade as they are affected by weather and they change in tone throughout the day as the sun progresses. The Canyon is a gigantic kaleidoscope. It is one thing early in the morning when the rising sun touches the tops of the buttes and the cavernous hollows are still enveloped in the mystery of night; another thing at noonday, when all the depths are gorged with light and the mighty formations seem to swim in a tremulous haze; and still another thing when the slanting rays of the setting sun paint the summits in vivid tints and the plateau surfaces below are clothed in soft folding raiment of fawn color and silvery sage-green.

THE RIM

A Southern gentleman, looking across the gulch of Bright Angel Trail, exclaimed, "That is certainly the most deceiving gap I have ever gazed upon. I thought I sure could throw a stone to that yellow point on the other side. They tell me that point is a mile from here." There is the same illusion all along the Rim. The atmosphere is so clear that distances are deceiving. Tossing a stone to test distance is futile. If a whole cityful of great buildings were tossed over that Rim, they would disappear in the gulf below as though they were only a few square yards of gravel and stone.

Most people know the Canyon as it is seen from the Rim. The more venturesome go down the trails, but the average visitor confines himself to trips along the Rim. There are two trips that all should take. The automobile ride of thirteen miles up to Grand View, and beyond that to Desert View, will give the most magnificent spectacle that the Canyon

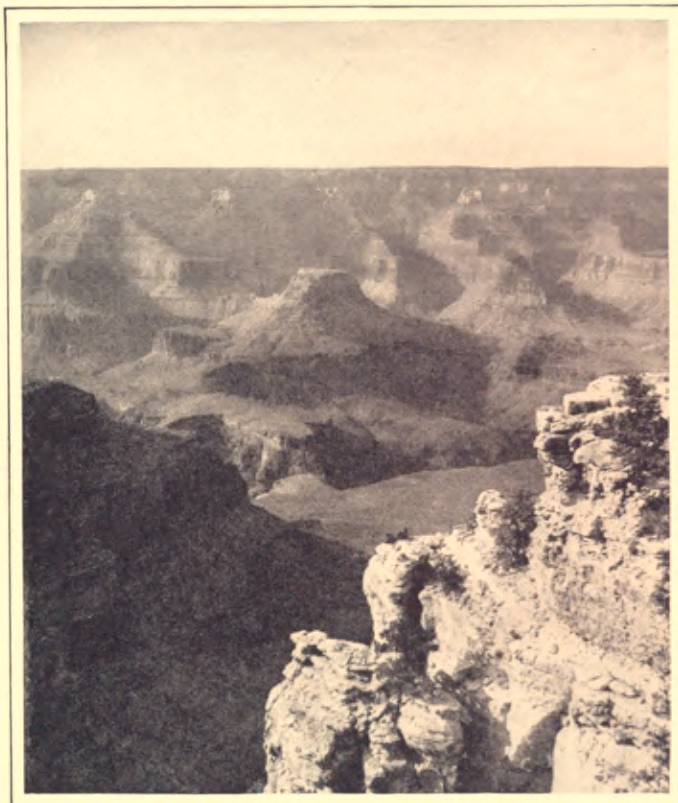
affords. The chasm at Grand View is eighteen miles wide, and at that point there is a view up the Marble Canyon extending far to the north. Still beyond that may be seen the summit of Navajo (Ná-vah-ho) Mountain, one hundred and twenty-five miles away in Utah. Near Grand View you may see the cabins and tents of Hance's Camp. It was there that John Hance, the old pioneer of the Canyon, dispensed for years simple hospitality to the travelers who journeyed over from Flagstaff.

Another and equally interesting trip is the Rim Ride, starting from El Tovar and running west seven and a half miles to Hermit's Rest, at the head of Hermit Trail.

An excellent carriage road takes you along within a few rods of the edge of the Canyon, and offers you a panorama of unparalleled splendor. At the hill on the Rim road, a short distance from El Tovar, turn and look for the snow-capped summits of San Francisco Peaks, beyond Flagstaff seventy-odd miles distant. They are magnificent in their isolation. In a group of four by themselves, they rise to a splendid height directly from the level plains, the loftiest peak twelve thousand three hundred and forty feet above the sea. When you have visited all the interesting points

on the Rim—and there are many of them, offering various advantages—you will probably decide that the finest views of the Canyon are to be found at Grand View on the east, and at Pima (Pée-mah) Point and Artists' Point on the west. These points command the widest stretch, with glimpses of the tumbling river far below.

As you gaze at the superb formations in the Canyon, you will be impressed by the consistent architectural art that Nature has employed in rearing these mighty structures. The architectural forms have the elaborate detail and the opulence of color of the Orient. "This vast mass that rears its dome directly in front is surely a Buddhist Temple,"



VIEW DOWN BRIGHT ANGEL TRAIL



THE RIM ROAD



SAN FRANCISCO PEAK

you exclaim, and you are told that it has been named the Temple of Buddha. This imposing structure to the west is the Temple of Isis, that one to the east the Temple of Zoroaster. And so the chief points have been fittingly named.

Visitors to the Canyon approach it by way of the Southern Rim. A natural object of curiosity is the opposite Rim. It appears to be as straight and level as the horizon. It is fourteen hundred feet higher than the Rim on which we stand. The table land opposite El Tovar is

called Kaibab Plateau, and is a thickly wooded country, filled with wild game. It has been a hunting ground for a number of years. In 1913 Theodore Roosevelt led a party down Bright Angel Trail, swung across the river on a cable, climbed the pass that leads up Bright Angel Canyon, and after capturing a number of mountain lions returned with the game to El Tovar by the same strenuous route. This wild country extends far north, and is not often traversed. A rough road runs down through it from Utah, and daring automobilists have been known to make their way to the North Rim of the Canyon from as far up as Salt Lake City.

THE TRAILS

It is only by making the trip down into the Canyon that an adequate comprehension of its vast proportions and its extraordinary features can

be obtained. All who would know the full magnificence of the Canyon should go down to its very heart.

The plateau below is a valley of a thousand delights, and every turn in the trails that take you down discloses new scenes of beauty. You are surrounded by countless forms of varied colors and majestic proportions. You are in a vast temple, the floor of which is the undulating plateau, the roof is the vaulted blue sky, and the pillars that seem to support it are the painted peaks.

There are six established trails, but

the Hermit and Bright Angel are the only trails in regular use. The Bright Angel trip is the one most commonly taken. It ex-

tends for over seven miles in corkscrew turnings from the Rim to the river. The trip down and back is usually made in one day, but this is too brief and hurried to give one a full



A MOMENT'S REST

sense of the Canyon from below. Take two days at least. Go down Hermit Trail to Hermit Camp, and spend the night there. You will find refreshing springs and excellent accommodations at the Camp. Then get up early in the morning and enjoy one of the most rapturous scenes of all,—sunrise in the Canyon. Set off then at an early hour on the Tonto path, which winds its course along the plateau and connects all the trails. This will bring you to the Bright Angel Trail, which you may follow down to the river bed, and then retrace to the Indian Garden, whence, after a rest, you may make your way up to the Rim by the Bright Angel Trail. Some hardy travelers have tasted fuller joys by following the course of the Tonto path for several days until they reached Grand View or



GOING DOWN HERMIT TRAIL



CATHEDRAL STAIRS—HERMIT TRAIL



AT THE BOTTOM LEVEL OF BRIGHT ANGEL TRAIL

The path leads around through a narrow gorge in the background to the river scene shown on the opposite page

Hance's Trail, and then regained the Rim by one or the other of those routes. Take long or short trips according to your strength, but of one thing be assured: a visit of a single day to the Grand Canyon avails little. The "Divine Abyss" does not whisper its secrets nor unfold its riches to the hurried excursionist.

WATER, WIND AND WEATHER

When you arrive at the Rim of the Canyon you are at an elevation of seven thousand feet above sea level. This has its effect, and those who go down the trails can feel it. The ordinary conditions of mountain climbing are strikingly reversed. Instead of climbing from a low level to a summit over seven thousand feet high, you descend from that elevation and then climb back to it. The call on natural physical forces is different from common experience, and the tax on human energy is unusual, for you breathe the higher air when you return. This is something for people to think of who live at or near sea level.

My young friend asked a question that I have heard more than once. "Clouds generally surround and envelop summits seven thousand feet high. How do they behave here?"

"Most graciously," I answered. "They frequently settle down in the Canyon and embrace the great peaks. Then we get some of the most beautiful effects of all. Imagine those stupendous colored structures out



THE COLORADO RIVER

At the foot of Bright Angel Trail the river is nearly four hundred feet wide and fifty feet deep. It flows at a speed of about sixteen miles an hour, and it is yellow and thick with sand

there seen under the changing light and shade produced by drifting clouds. In times of storm the scenic effects are superb."

In the summer of 1914 an extraordinary spectacle was seen by those who were fortunate enough to be at El Tovar. A thunderstorm came down from the northwest; another approached from the southwest—and they met in the Canyon. A magnificent conflict took place, and many people assembled at the Rim to see it. The light of the setting sun was still visible in the west, and its level rays shot shafts of light through the murky clouds. The crescent moon could be seen in the east. The Canyon was a dark arena in which a terrific battle of the elements was waging. The atmosphere there was torn with lightning flashes and resonant with reverberating thunder. At the Rim the spectators stood on land that was dry and untouched by the storm. It was a scene that no witness will forget.

It is natural that clouds should settle in the Canyon; for there is a strong down current of air. Those who take the trails have felt it in the steep flumes. Watch the birds from the Rim and you will see them dip down under this current and then beat their way up against it. Smoke from the hotel and cottages floats out a short distance from the edge and then ducks sharply down. Some years ago the plan was contemplated of sending a balloon out over the Canyon in order to make photographs of



A NARROW STRETCH OF TRAIL

it from above. To make sure in advance of the effect of the air currents in the Canyon, Mr. Baldwin in 1907 took a number of box kites to the Rim and tried them out. The first kite sailed without difficulty for about a quarter of a mile over the chasm, then suddenly keeled over and shot to the bottom of the Canyon like a stone. Sixteen kites were flown with the same result in each case. It is hardly necessary to say that no balloon flight followed.

The stupendous scale of the Canyon gives it a unique place among the wonders of nature. And yet, vast as it is, its solemn splendor forbids the thought of anything sensational. It is not a place for self-exploiting feats. There have been daring achievements of course both in descending the Canyon and in braving the turbulent river, but they

have been made in the interests of human knowledge and progress. Major Powell's original venture in the river, when, with a few companions, he fought his way through the fierce rapids in 1869, and so made the interior of the Canyon known to the world, was the supreme achievement.

WHAT THE CANYON MEANS TO US

Two men, a clergyman and a rough scout, stood on the brink together. The former bared his head and exclaimed reverently, "Almighty God, how wondrous are thy works!" The scout raised his hat and said in an, unsteady voice, "Good Lord! can you beat it?" And they both meant much the same thing.

The Canyon makes a varied appeal. To the scientist it is one of Nature's most stupendous achievements. To the artist it is a paradise of color, form, and perspective. To the poet it is an inspiration and a challenge,—inviting and yet baffling his powers of expression. To some of prosaic mind it is a mighty chasm—and nothing more. Yet I have seen the most matter-of-fact people gaze for a few minutes and then turn away with a shiver, showing that they were stirred mightily, but in a way they could not tell. To mine



BERRY'S HOTEL AT GRAND VIEW

host, of El Tovar, brought up from, boyhood on the Scandinavian Sagas, the Canyon seems to be the realm of the departed Northern Gods, and the vast chambers seem to hold the spirits of Wotan, Thor, and Balder the bright, of Fricka, Freia, and the Walkyr maidens; and in times of storm he can feel the beat of mighty conflict and can hear the Walkyr cry and the sweep of horses through the air as the wounded soldiers are borne to Walhall. There is material foundation for this picture; for Thor's hammer, a huge sledge of rock, rears itself menacingly not far from Grand View, and across the chasm are Wotan's Throne and Walhall Plateau.



THOMAS MORAN, SKETCHING

People feel the Canyon in different ways. To many it is exalting, to others oppressive. It inspires those of a simple and humble spirit. It is not a sight for those who resent being made to feel small. It seems to me that when all has been said that can be said of its scenic glories, there is some thing that still remains. It is an expansive mystic mirror in which a man may find the reflection of his own soul. If there is one spot on this earth where a man's mind instinctively turns in upon itself and he pauses to take serious thought of himself and of his relations to the world in which he lives, it is certainly at the Rim of the Grand Canyon of Arizona.



AMONG THE PAINTED PEAKS
Mr. Moran and Friends Resting on the Lower Plateau

SUPPLEMENTARY READING

REPORT UPON THE COLORADO RIVER OF
THE WEST *Lieut. Joseph C. Ives.* (1861.)
Executive Document No. 90, U. S. Government.

EXPLORATIONS OF THE COLORADO RIVER
OF THE WEST *Major J. W. Powell*
(1869-1872.) Issued by U. S. Printing Office.

IN AND AROUND THE GRAND CANYON
George Wharton James
Illustrated.

GRAND CANYON: HOW TO SEE IT
Illustrated. *George Wharton James*

THE GRAND CANYON OF THE COLORADO
By J. G. Lemmon Overland Monthly, Vol. 12.

ROMANTIC AMERICA. Illustrated. *Schauffler*
THE GRAND CANYON *By John Burroughs*
Century Magazine, January 1911.

THROUGH THE GRAND CANYON
Fully Illustrated. *E. L. Kolb*

* * * Information concerning the above books and articles may be had on application to the Editor of The Mentor.



Twenty years ago about thirty or forty visitors made their way to the Grand Canyon each year. During the past twelve months almost 100,000 have gazed over the Rim at El Tovar. The pioneer years have passed away. The seasons of private view are over. The great Chasm may now be considered as thrown open to the public. What will be the effect of this? Perhaps the people will tell us what the poets and painters, with all their powers of expression, have not been able to tell. Perhaps the people will find out what the Canyon means. The elemental in Nature may find its expression through the elemental in human nature. Fable tells us that it was the eyes of a child that saw through the magic raiment that mystified the wise men.

★ ★ ★

With this thought in mind, I devoted one day during a recent visit to the Canyon solely to gathering popular impressions. I selected a point at the Rim where most people came for their first view. There I sat and listened. The first words that I heard were a question: "Are you disappointed in it?" The answer came slowly, "No, I am not disappointed in it. I am disappointed in *myself*. I have seen many of the greatest things in Nature—Niagara, Yellowstone Canyon, Yosemite Valley, the Alps, the Pyramids. I have always been able to say what I thought of these wonders. I have always been able to describe them afterwards. I am looking now at the Grand Canyon, and I find that I have nothing to say. I don't know what I shall be able to say when I go home."

★ ★ ★

This was but one of many varied comments. Summing up the whole day, I caught three distinct impressions of the Canyon—the Suddenness of it; the Size of it; and the Silence of it.



GREAT FIREPLACE IN HERMIT'S REST

The Suddenness of it is startling. There is no preparation whatever. You approach the Rim through a quiet pine forest. Then suddenly the Chasm yawns at your feet. Two more steps would drop you a sheer three thousand feet down. The purple glory of the Canyon stretches for miles before your astonished eyes.

The Size of it overcomes everyone. The Yellowstone Canyon, and Royal Gorge of the Arkansas, could be

placed in the Grand Canyon and they would be minor features. If Niagara were set against the further wall of the Chasm, strong glasses would be needed to find it. The great Pyramid of Cheops would look like a mere boulder on the side of one of those colossal peaks.

The Silence of it is awe inspiring. The expression that I heard most frequently during that day was, "How dreadfully silent." Why sound should be expected from those majestic chambers, I don't know. It is clear, however, that the human spirit bends under the weight of the silence. There is motion there, but no sound. Birds skim through the upper air of the Canyon; trees wave in the breeze; clouds float across the great spaces; and far down the trails parties of people crawl slowly along like ants—but all is enveloped in profound, fathomless silence.

And yet, while I heard many comments, the real thing remained unspoken. I saw people go to the Rim talking vivaciously. I saw them pause, catch their breath, and then, after gazing for a time in silence, walk quietly away. What were their thoughts and feelings, and why could they not express them? What is it that the Canyon means for which we have no words? One writer has said that when the Creator made the Canyon he made no adjectives to go with it. Perhaps the words have been created but not discovered. Perhaps in time the people will find them.

A. S. Moffat
EDITOR

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Oct. 15. ARCHITECTURE IN AMERICAN
COUNTRY HOMES

By Aymar Embury II, Architect

Mr. Embury takes up examples of American architecture and traces the influence that has determined each, showing how the architects and builders in the United States have from the earliest times sought good models and reproduced their characteristics in American homes. It is a most interesting and profitable article, illustrated with beautiful examples of American country homes.

Nov. 1. THE STORY OF THE DANUBE

By Albert Bushnell Hart, Professor of Government,
Harvard University.

The Danube has a special interest just now, for it flows through the countries that have been involved in war. Professor Hart has spent many months there and his article comes with the authority of a scholar and the vividness of a reporter fresh from the field.

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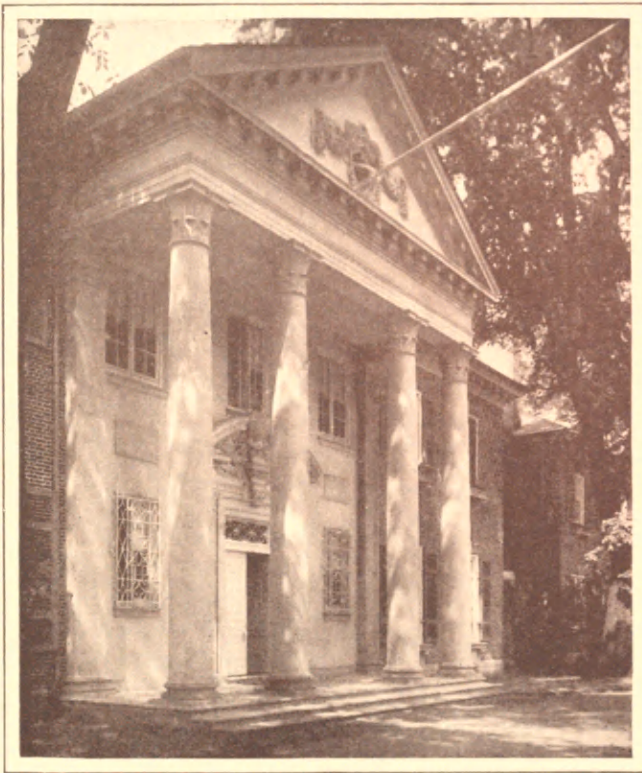
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Charles A. Platt, Architect

ARCHITECTURE IN AMERICAN COUNTRY HOMES

By AYMAR EMBURY II
Architect

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FINE ARTS

VOLUME 3
NUMBER 17

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Architecture



THE high and ennobling art of architecture is that of giving to buildings, whose parts are determined by necessity, such forms and colors as shall delight the mind. . . . The nobility of each building depends on its special fitness for its own purposes.



WE take pleasure, or should take pleasure, in architectural construction altogether as the manifestation of an admirable human intelligence . . . the intelligence and resolution of a man in overcoming physical difficulty . . . the choice and invention concerned in the production . . . the love and thought of the workman more than his work.



WE require from buildings, as from men, two kinds of goodness: first, the doing their practical duty well; then, that they be graceful and pleasing in doing it.

JOHN RUSKIN.



American Variant of the Italian Style

ARCHITECTURE IN AMERICAN COUNTRY HOMES

By AYMAR EMBURY II



THE MENTOR • DEPARTMENT OF FINE ARTS • OCT. 15, 1915

MENTOR GRAVURES

RESIDENCE OF GEORGE B. PRATT
RESIDENCE OF MARSHALL SLADE
THE WESTERVELT HOUSE

RESIDENCE OF JAMES L. BREESE
THE BRICE HOUSE
MARBLE HOUSE

AS we walk or ride about in town or country we find houses that attract us or repel us, without our being able to say exactly why. We realize that there are certain houses that seem to fit, that are right, and others that are not. Often, too, if we have occasion to pass the same houses a number of times, we discover that our sentiments about them are gradually changing. We have become tired of some houses, and we are growing to like other houses very much, and we wonder why this should be the case. It is my purpose, so far as it may be done, to account for this.

Now, while there is no general explanation which will completely cover every case, there are certain underlying principles of architectural design which account for most of them. Of these principles those particularly applicable to the country house are, first, the appropriateness (or propriety) of the style employed in the house to its location. If in the north, it must be a style suited to our northern winters, with their cold and snow; if in the south, the problem of the summer sun must be taken care of. Secondly, the house must be a unit and not a combina-



Charles M. Baker, Architect

A QUIET AND HARMONIOUS HOUSE OF THE COLONIAL TYPE

tion of unrelated parts. Thirdly, all parts of the house must be in proportion to one another and to the whole house; they must be "in scale."

DIFFERENT KINDS OF HOUSES

There are two distinct ways of designing a house, or any work of art,—one in which the element of surprise is preëminent, and the other where the question of harmony has been considered as an essential. There are certain houses which attract us because of their novelty. They are clever, interesting, and original, and because we instinctively respect those qualities and recognize them at first sight we like the house which expresses them, regardless of its other qualities. As we become familiar with a house of this character we may grow to dislike it very much, and may end by resenting it as merely a "clever stunt." In the long run we look for other and sounder qualities than mere brilliance.

On the other hand, that house in which the architect has sought for simplicity and harmony may not attract us very much when we first see it; but as we continue to pass the house we find that there are not many houses of the same quality. Little things, at first unnoticed, begin to attract us: we find that we do not grow tired of it; it is the sort of house we should like to live in.

Houses, after all, are just like people. We sometimes meet a man who charms us instantly. His talk is brilliant, and there is a good deal



Joy Wheeler Dow, Architect

A HOUSE OF THE "SURPRISE" TYPE

ARCHITECTURE IN AMERICAN COUNTRY HOMES

of it; but after months of acquaintance we may find that we much prefer the pleasant, quiet fellow who does not say very much, but says what he has to say sensibly and with dignity.

THE HOUSE THAT SATISFIES

The house which continues to please us must be harmonious throughout, whether designed for the surprise effect or not, and this question of harmony is something which can be felt rather than defined. If a person has any ear for music at all, he knows when a chord is harmonious. So with houses: a person with good taste knows instinctively when a house is harmonious. All its parts must be in relation to one another and to the whole. You cannot put a Gothic oriel window on a Colonial house, and have the result in harmony, no matter how good the house may otherwise be, or how well designed the oriel window is, and for a house to be completely satisfactory its surroundings must be in character with the house. You cannot put an iron dog on the front lawn of any house and have it look as if it belonged there. It does not even scare tramps, except through their artistic instincts.



Eugene Lang, Architect



Janssen and Abbott, Architects

THREE HOUSES OF THE "SURPRISE" TYPE, WHICH RETAIN THEIR INTEREST ON CLOSER ACQUAINTANCE

THE LACK OF HARMONY

People with good taste, but without education, will recognize inharmonious notes in houses as in music without being able to give the technical reason for the lack of harmony; but in nine cases out of ten an architect can get to the root of the matter at once, and will say that the trouble arises from violation of one of the three principles spoken of. The style may be inappropriate, the architect may have failed to carry out the house in one single style, and there may be what we call technically "loss of scale,"—which means that some of the smaller



AN OLD COLONIAL HOUSE WHICH IS UNOBTRUSIVE
BUT DELIGHTFUL

parts of the building—the windows, the piazzas, or the cornice—are too big or too little for the house of which they form a part.

The third reason is probably the most important, since it is the most frequent; for even good men often fail in this matter of scale. There is a certain house not very far from where I live which has a dentil course six inches high forming part of the decoration of the piazza cornice. Now this was designed to be looked at from

a distance of less than eight feet, and it is immensely too big for its position; so that its bad effect is not due to its being an inappropriate ornamentation to use on a Colonial piazza, but because it is big enough to form part of the cornice of a ten-story office building and to be seen from sixty feet away. If all the ornament on the house were carried out proportionately, or as we say “in the same scale,” one would feel as if the house were occupied by a family of giants.

The reason for the frequency of bad houses, both middle-aged and new, is perhaps that our designers have not stuck to one style long enough fully to master it. We have had too many “fashions” in architecture, and the history of domestic architecture during the last century in America has been marked rather by a thirst for novelty than by any real and logical development. We are



TWO OF THE “ORDERS”
USED IN COLONIAL WORK:
IONIC IN THE FORE-
GROUND, CORINTHIAN IN
THE BACKGROUND



A COLONIAL DOORWAY
DECORATED WITH THE
DORIC ORDER

ARCHITECTURE IN AMERICAN COUNTRY HOMES

always looking for new ideas, and, continually finding that we have grown tired of them, we have thrown them aside for something new; which in its turn has been welcomed as the last word in good taste, and soon found wanting. We have during the last twenty years again returned to the few simple elements with which our ancestors began, and we are again finding them satisfactory. It may be that this is only a passing fashion in architecture; but the writer believes that we have at last got back to first principles, and that the art of architecture is again pursuing a natural and logical course of development.

ARCHITECTURAL STYLES IN AMERICA

It may be interesting to run over the list of styles which have been tried in America. The first settlers simply took the materials at hand and built as economical and comfortable houses as they knew how, designing them in accordance with the traditions of building which they inherited from their European ancestors. Now it happened that in Europe during the Colonial period architecture had gradually grown back from Gothic into Classic forms (those which were brought to perfection by the Greeks and Romans), in much the same slow and deliberate manner that Classic architecture had centuries before been transformed into Gothic.

Seeing, as we do, illustrations of only the perfect flowers of Gothic and Classic architecture, we are accustomed to think of them as two dis-

connected arts. This is very far from being the fact. Gothic developed from Classic step by step and little by little; each new building perhaps introducing some slight variation of traditional forms, of which the sum total in the thousand years that had elapsed between the perfection of Classic and perfection of Gothic art was a very great one. In like manner Classic art again became preëminent; its essential forms of the column and entablature regaining their ancient proportions, because the architects who used them had knowledge of the Roman forms. And of all the decorative elements which en-



A COLONIAL DOORWAY AT ANNAPOLIS



Keen and Meed, Architects

A MODERN COTTAGE PATTERNED AFTER THE OLD FARMHOUSE

ter into architecture today there is none so important as the column and entablature (together known as the "order") which in their three varieties, the Doric, the Ionic, and the Corinthian, are an almost essential part of every modern building.

Now of course these three orders have no heaven-sent right to exist, nor is there any law, like the law of gravity, which has fixed their proportions; but the fact that more than two thousand years after their conception they still form a very important part of architectural design, in substantially their original forms and proportions, leads us to believe that there must be something peculiarly appropriate to architectural purposes in them. They represent the consensus of opinion in design through the ages, and will probably endure for ages more.



A STEEP-ROOFED ENGLISH HOUSE WITH HALF-TIMBERED WALLS

THE CLASSIC COLONIAL STYLE

It was to these Classic forms that our Colonial designers looked for their decorative and structural features, and our early architecture here in this country was distinctly Classic in its detail, in the treatment of the cornices and the window openings, and in the general shapes of the buildings.



Howard Shaw, Architect

A HOUSE TREATED WITH ITALIAN DECORATIVE FORMS

Of course they were not Classic like a Roman temple (the first window introduced into a Roman temple structure would have varied the type), but the decorative features used throughout the Colonial buildings were Classic, and we therefore speak of our Colonial architecture as a variety of the Classic type.

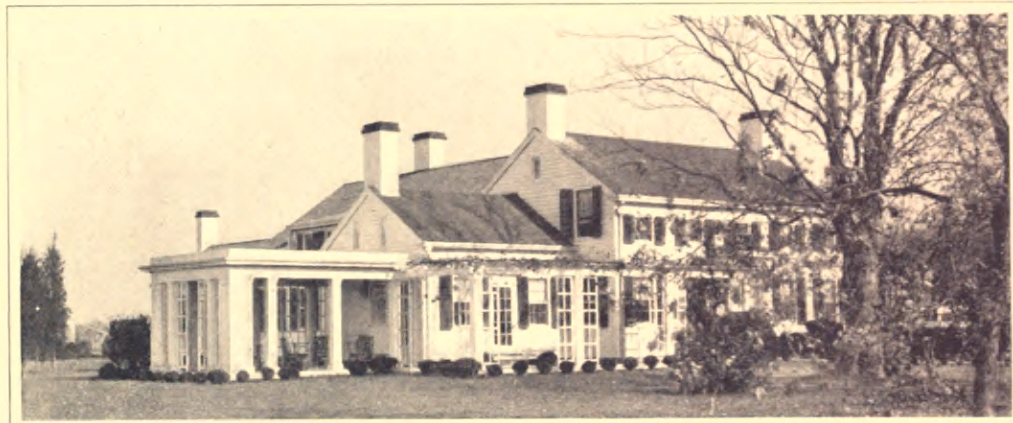
Not all the old

ARCHITECTURE IN AMERICAN COUNTRY HOMES

columnar architecture, however, is by any means really Colonial. Not very long after the Revolution the architects of the world began to learn about Greek art, which was differentiated from the Roman by the greater heaviness of its proportions, and by its greater simplicity. In this country the houses designed in the so-called style of the "Greek Revival" were generally marked by columns two stories in height and of considerable thickness. Houses of this kind are generally lumped with the others as "Colonial"; although very few of the real Colonial houses have two-story columns (Mount Vernon is a notable exception).

TRYING OUT DIFFERENT STYLES

About 1830 we began to learn from books instead of from tradition, and not knowing how to use them, we had violent artistic indigestion. In rapid succession houses in America assumed (or pretended to assume)



Aymar Embury II, Architect

A COLONIAL HOUSE WITH CLASSIC DECORATION

the forms of the Italian villa, the Swiss chalet, the Gothic castle, the English cottage of the time of Queen Anne, the French of Mansard, the Spanish adobe mission, and finally wound up by an attempt to do without any recognized forms at all, which in two of its varieties is known as the Art Nouveau style, or the Chicago School.

None of these styles, including that of the Greek Revival, had any permanent effect whatever: not because the buildings from which they were derived were not beautiful, but because the buildings used as precedents were essentially unfitted for American conditions of living, and because the attempt to fit them to our conditions, in the hands of designers who did not understand them, made the results ludicrous.

The reason for the failure of almost every one of them was the same,—one could not design a house following any of these styles and let in light and air. The enormous two-story columns designed after the Greek made the second-story rooms dark. The Italian buildings, in Italy so

lovely, were so because of their great expanses of plain wall surface, and their low, broad roofs. Windows in the Italian houses are small and few. When the roofs are pitched enough to shed the snow and rain with which we continually have to deal in this country, and the windows are made large enough to let in light and air in our variable climate, the result is not Italian; it is not anything. The Swiss chalet set up in America was so obviously a piece of stage scenery that it almost instantly became a joke. There are a number of them



E. Imrie, Architect

A SIMPLE ENGLISH FARMHOUSE AND, BELOW,
ITS AMERICAN COUSIN, IN THE DUTCH COL-
ONIES AROUND NEW YORK

still to be seen in old suburban localities, and they look like enlarged pigeon houses. The Gothic castle and the Spanish mission were even worse for our living conditions, and, as far as the Queen Anne cottage goes, if Queen Anne had seen what we called by her royal name, she would never have recognized it, so far was it from resembling the plain and simple English cottage current in her reign.

The house with the mansard roof really was not bad in some ways: the rooms were airy, and the windows were big, and its failure to continue to satisfy us comes from an artistic reason, based, like most artistic reasons, upon general appreciation that things should appear to be what they are. We like a roof to look like a roof, and a mansard roof was so



obviously a flat, tin deck, that we soon got tired of it. It suggested that snow would lie on it and it would leak; although, as tin is a very good material if properly used, I don't suppose that this is very often the case. But when most of us feel that it probably would, that is enough.

ESSENTIALS OF SUCCESSFUL BUILDING

The architectural school which is to be in the long run successful must have absolutely one essential,—it must be suited to our needs, convenient,



Forman and Light, Architects

A MODERN HOUSE OF DUTCH COLONIAL STYLE

light, airy, spacious, and comfortable. To illustrate by a comparison: Mission furniture, for example, attracted us because of its novelty, and has lost its attraction because it was too heavy to move around and too uncomfortable to sit in; Mission houses were just as far removed from American needs as Mission furniture. The English

cottage type fulfilled our requirements, and plaster houses of this style (sometimes decorated with wooden half-timber forms) have apparently come to stay. These houses have windows enough, are high enough, and have steep enough roofs to keep us warm and dry and lighted.

Although we have completely discarded the "Italian villa," we still use certain Italian decorative forms; notably a wide overhang on the roofs, which is useful in houses in certain parts of the South and West, where the sun is hot, and certain details of ornamentation around the windows and doors. If a stucco house of a form which might belong to any school has its roof treated in the Italian way, we have a house which we call Italian, although it differs notably from the true Italian house, and these houses are attractive to look at and comfortable to use because we have adapted Italian detail to our forms, instead of trying to twist Italian forms to our needs.

Much the same thing is true of our modern houses which follow Colonial precedents. We do not endeavor to have them match exactly Colonial architecture, as it was developed in the South or in Pennsylvania, or in the Dutch settlements around New York, or in New England, but from a general knowledge of all these houses



Aymar Embury II, Architect

THE ITALIAN PERGOLA USED IN COMBINATION WITH THE DUTCH ROOF

we select those features which are suitable to the house we have in mind.

The gambrel roof, for example, in the Dutch colonies was so common that it is often called a "Dutch" roof, and in the old work it was usually low and flat, spreading very far and giving little space in the second story. In the modern houses of Dutch style we have straightened it up and



Charles Barton Keen, Architect

A HOUSE DERIVED FROM MANY PRECEDENTS, BUT WHICH HANGS TOGETHER NEVERTHELESS

put in windows, so that there is plenty of space in the second story, and plenty of light and air in the third-story rooms. We have used rather the shape of gambrel roof current in Maryland than the truly Dutch roof; although in other respects the modern work derived from Dutch Colonial is unlike the southern work. We have borrowed freely from all our native sources,—from the southern work we have learned to use brick, from the work around Philadelphia we have come to appreciate stucco. These two materials have been gaining rapidly in favor with both the architectural and the non-technical public of late years; although they will never make us completely forget the lovely white and green of the New England frame house.

The Colonial houses in all the different parts of the country used Classic

motives for the decorative features, and as these were usually made of wood and supported wooden construction they were, appropriately enough, made thinner and lighter than the Roman columns of stone. Our wooden work is as a rule not so heavy as the Roman, nor so light as the Colonial: it occupies a middle ground, varying the forms with the materials. In other words, we are working not from precedent, but from taste and conviction.



Albro and Lindeberg, Architects

A GARDENER'S COTTAGE AND TOOLHOUSE AT POCAANTICO HILLS, N. Y.

The difficulties of making the roof about the tree watertight would probably be too great if the space beneath were used as a dwelling; in this case the rear end of the building is used merely for the storage of tools. It is a striking novelty in design

A RETURN TO SIMPLICITY

From the illustrations it will be seen that we are gradually reverting from the complex toward

ARCHITECTURE IN AMERICAN COUNTRY HOMES

the simple. Our houses today are infinitely less elaborate than those of the last three generations, and for that reason we are not so likely to become tired of them. Contrast the towers and turrets and turned columns and twisted woodwork and brackets and infinitude of moldings of the house of thirty years ago with the plain, square Colonial house of the eighteenth century, or the plain square house used today. To achieve his complicated exterior the architect of thirty years ago had to make some of his rooms round, and some octagonal, and some long and thin, with queer corners and bay windows and inglenooks jutting out from them, so that there was no space left for furniture nor any agreeable place in which to sit. The result was that inside and out alike the effect was restless, bewildering, and unquiet.

And with our plain and simple forms we have reverted to plain and simple colors. Two, or at most three, tones we think enough to paint our walls and roof; but we insist that they must be harmonious shades of the same color, rather than distinct colors, and we tint our rooms and paper in light, quiet tones, in which the pattern is subdued or suppressed entirely.

Simplicity is what we seek today, simplicity and harmony in general design and in detail.



Aymar Embury II, Architect

MODERN COLONIAL HOUSE OF BRICK WITH A TILED ROOF

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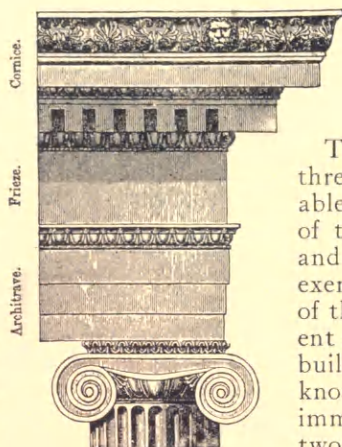
THE COUNTRY HOUSE
\$1.50. By C. E. Hooper



In referring to the classic forms of column and entablature, Mr. Embury uses the word "order." It might be well to give a little additional information on this subject. The term "order" is used to distinguish the varieties of column and entablature which were employed by the Greeks and Romans. The word "order" covers the column itself—with its three divisions of base, shaft, and capital—and the entablature, which includes the architrave, frieze, and cornice. There are five classic orders; the Tuscan, Doric, Ionic, Corinthian and Composite—but the Tuscan and Composite resemble the Doric and Corinthian respectively so closely that they are not considered in modern work as separate from them.

★ ★ ★

We show on this page a design illustrating the Ionic order. It is readily recognized by the capital, which, in the Ionic order, is always in the form of a scroll. The Ionic column is usually fluted, and it rests on a round base which in turn is supported on a square block. The design on this page reproduces the features of the Temple of Minerva at Priene. Compare with this the Parthenon at Athens, which is strictly of the Doric order, and which offers an interesting contrast. The Doric was the favorite order of the Greeks. It is very simple and severe. The Doric capital is plain, consisting simply of a curved moulding. The shaft has wide fluting, there being about twenty flutes in the circumference of the column. The shaft rests immediately, without any base, on the upper step of the building. The Cor-



AN IONIC "ORDER"

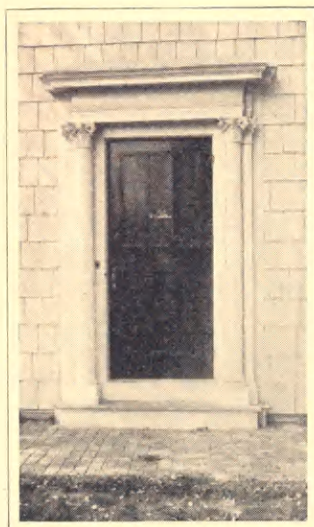
inthian column is ornate. An example is shown in the picture of a doorway printed on this page. The shaft of the Corinthian column may be either fluted or smooth, the capital is elaborately decorative, the motif of the design having been taken originally from the acanthus leaf.

★ ★ ★

These are the essential elements of the three orders. Having them in mind enables one to note with intelligence the use of the classic column in modern houses, and to appreciate the judgment and taste exercised by architects in the employment of these orders. On page four of the present number of *The Mentor* two attractive buildings are shown side by side. A knowledge of the "orders" enables one immediately to distinguish between these two styles of classic columns. The front of the building in the foreground offers a fine example of the Ionic order.

The classic orders are employed not only in the supporting columns of a building, but in interior doorways and arches. The essential elements of the classic orders are so distinct that they are readily recognizable even when they appear, not in a round column, but in a flattened form—called a pilaster—in door frames and in wall paneling.

★ ★ ★



MODERN DOORWAY WITH CLASSIC DETAIL

A little knowledge, even though elementary, of the characteristics of the classic orders adds much to the pleasure and satisfaction of observing the architecture that we find around us in private houses and public buildings.

W.D. Moffat
EDITOR

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NUMBERS TO FOLLOW

Nov. 1. THE STORY OF THE DANUBE

By Albert Bushnell Hart, Professor of Government, Harvard University.

The Danube has a special interest just now, for it flows through the countries that have been involved in war. Professor Hart has spent many months there and his article comes with the authority of a scholar and the vividness of a reporter fresh from the field.

Nov. 15. ANIMALS IN ART

By Gustav Kobbé, Author and Critic.

Mr. Kobbé selects the painters who have made immortality for themselves by picturing the four-footed friends of man, and he tells of Rosa Bonheur, the painter of the horse; Troyon and Paul Potter, painters of cows; Jacques painter of sheep; and Landseer, famous for his portraiture of horses, dogs and deer. The work of the celebrated painters of animals is commented on in a simple, illuminating way.

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THE MENTOR



On the Servian side of the River

THE STORY OF THE DANUBE

By ALBERT BUSHNELL HART

Professor of Government, Harvard University

DEPARTMENT OF
TRAVEL

VOLUME 3
NUMBER 18

FIFTEEN CENTS A COPY

Education and Information



EDUCATION is not the mere getting of information. Facts may be readily acquired by reading and research; and they may be held in store by a retentive memory. But education means more than that. The function of education is to discipline rather than to furnish the mind: to train it to the use of its own powers rather than simply to fill it with knowledge accumulated by other minds.



THE habit of gathering knowledge does not of itself educate a man, but rather the spirit in which it is gathered. A man may leave the schools widely informed but uneducated, or he may be without schooling and secure real education. W. D. Howells began to learn in an Ohio printing shop, and never had the advantages of academic life; but he brought to bear on years of self-instruction an interest in his fellow beings and a love and sympathy for all the fine and inspiring things in life which conferred on him the full degree of an educated man.



EDUCATION implies not only learning the facts of life, but the spirit to enter completely into life, to judge life discriminatingly, to enjoy all that is good and beautiful in it, and to make it unceasingly interesting. It implies not only an eager searching for truth, but a love of truth.



EDUCATION, in brief, includes everything that is in the best sense formative—mentally and morally. It has fulfilled its high purpose when it has taught man to think clearly, to judge justly, and to act rightly.



The Stone Bridge, Regensburg, Germany

Courtesy, "Travel!"

THE STORY OF THE DANUBE

By ALBERT BUSHNELL HART



THE MENTOR · DEPARTMENT OF TRAVEL
NOVEMBER 1, 1915

MENTOR GRAVURES

ROYAL PALACE AND RIVER FROM THE FRANZ JOSEF QUAY,
BUDAPEST, HUNGARY · VILLAGE OF WEITENEKG, AUSTRIA · THE
WALHALLA, REGENSBURG, GERMANY · SALZBURG, AUSTRIA · THE
RUIN DÜRNSTEIN, AUSTRIA · CHAIN BRIDGE, BUDAPEST, HUNGARY

WHAT is the greatest European river? To the Germans it is the Rhine, famed in legend, history, and song. To the Russians it is the interminable Volga. The Italians praise the Po, and the French "the arrowy Rhone."

In fact the great European stream is and has ever been the Danube, uniting east to west, draining the southerly slopes of the German, Bohemian, and Hungarian mountains and also a good part of the Alps,—the spinal cord of the continent. The valley of the Danube has for uncounted centuries been the highway for warring nations. Greek, Roman, German, Slav, and Hun have pursued one another up and down the steep banks and across the lower plains. Great wars, great empires, great cities, great men, have grouped themselves along this majestic stream.

The schoolboy early learns and quickly forgets that the Danube rises almost within sight of the middle Rhine, and empties into the Black Sea, a few hundred miles from the Bosphorus. He learns also that the river drains an area of 500,000 square miles (about that of Alaska); that it is 2,000 miles long (that is, about the same length as the Mississippi from St. Anthony's Falls to the sea); that it is navigable for nearly its whole length, and sustains a lively commerce; that since the improvements of

T H E R I V E R D A N U B E

the Iron Gate in its lower course not a fall nor a serious rapid interferes with up-river trade. The schoolboy, however, never dreams, till he becomes a traveler and makes the intimate acquaintance of the mighty stream, how great and varied are the beauties of its shores. Still less does he suspect the adventures and wars and experiences and race episodes which cluster around this mid-European water highway.

THE GERMAN DANUBE

Like the Mississippi, the Danube has a habit of taking in more water than it can conveniently hold, and then disgorging it wherever the banks are low and the valley is wide. The Danube without its floods would be like a summer without clouds. All the way down the river people expect to be surprised from time to time by the rush of high waters. Otherwise they would feel neglected by their pet river.

Years ago, when the news spread throughout Europe that the Danube was drowning the cattle and uprooting the houses of the dwellers along the river near Vienna, a peasant of St. Georgen, away up in the Black Forest, issued from his house armed with a spade, and said to his family, "I'm going to stop those terrible floods; I'm going to dam the Danube." And he quickly made an embankment across the little Brigach, which is the ultimate source of the Danube, and thus—in his own mind—cut off the superfluous water. A little below the scene of this engineering exploit, near the town of Donaueschingen, the Brigach and the Brege unite into the stream which from that point to its mouth is called the Danube.

As far as Passau the river flows through the German empire, and the whole valley is permeated with German traditions and German history. It passes within a few miles of the castle of Hohenzollern, cradle of the present Kaiser race. At Eining can be seen the terminus of a Roman wall which stretched northwestward across the country to the Rhine, as a bulwark against the uneasy and warlike German tribes.

As the voyager slips on down the current he comes into a region



Courtesy, "Travel" THE CATHEDRAL, REGENSBURG, GERMANY

described in the oldest German poem, the "Nibelungenlied," and one may follow the watery track of the visiting heroes to Vienna, where for seventeen days they feasted and fought.

T H E R I V E R D A N U B E

"The water was covered
with people as though
it were the earth
With steed and rider
flowing down the
stream,
And many a handsome
tent was pitched
thereon."

Another passage of the poem sets in motion a train of German Burgundians, who float down the Danube and reach Eizelburg, seat of the king of the Huns. There Hagen and Gunther and a host of heroes taunt one another, fight one another, spear one another, chain one another up, and, while dying, ventilate old slanders about one another. The only agreeable person in this rhymed tale is Siegfried, Brunhild's son, who is crowned king of the Burgundians and subsequently furnishes a "motive" for one of Wagner's operas.

The German Danube is sown with more authentic tales of war and adventure. Ulm in Würtemberg possesses one of the loftiest and most majestic of German cathedrals, its soaring spire finished only in the last few years. Ulm is also the town that was so suddenly captured by Napoleon in 1805; and a few weeks later, farther down the river, Napoleon defeated Austria and Russia at Austerlitz. Then he rearranged the boundaries of the middle Danube, and shortly appeared the new fledged German kingdoms of Würtemberg and Bavaria, under the conqueror's direction and authority. The middle Danube is strewn with battle sites, and abounds in old cities, villages, convents, and castles.

In the heart of Bavaria is the fine old river town of Regensburg, once the Roman Regina Castra. There the curious visitor may see the unpretentious building and halls in which used to sit the Diet of the Holy Roman Empire, till Napoleon pulled that alleged empire to pieces. This part of the Danube is a smart river, still an artery of commerce, with boats floating down stream, and with small steamers,—a smiling river, for the most part flowing through an open country, though it runs through a few short gorges. Above the river near Regensburg is the Bavarian Walhalla, a kind of hall of fame for great Germans of the South.



THE BENEDICTINE ABBEY, MELK, AUSTRIA

Melk is a small town at the base of the rock on which stands, two hundred feet above the river, the domed church with its two towers

THE AUSTRIAN DANUBE

A little below Passau the river enters the province of Upper Austria; and for as far as Linz, about sixty miles down stream, it runs through a picturesque region abounding in cliffs, rapids, and ruined castles. The four-hour trip through a harmless but a delightfully terrorizing rapid is one of the shows of central Europe, and by most travelers is thought to be far superior in picturesqueness to the Rhine. Farther down is the bold defile marked by enormous buildings of the convent of Melk; and a little below, the famous castle of Dürnstein, where, according to tradition, Richard Cœur de Lion was a prisoner. Still farther down lies Vienna, a famous place since its founding as Vindobona by the Kelts, before the Romans came.

The course of the river through upper Austria and lower Austria is the center of a mighty culture. For ages the river was the northern boundary of the Roman Empire. Fragments of the walls and triumphal arches of that once splendid civilization are still visible, especially at Petronell, just below Vienna, where once stood the city, castle, camp, and naval station of Carnuntum. Vienna has been for ages the capital of Austrian power, and the archduke of Austria was for centuries the German emperor.



VILLAGE FAMILY, AUSTRIA



THE DANUBE, DIVIDING HUNGARY AND SERVIA

In all the long history of the proud and beautiful city of Vienna the most dramatic incident is the terrible siege by the Turks in 1683. In one of the suburbs may still be seen the "Turkish trenches" from which the Moslems were at last driven by a relieving army commanded by Jean Sobieski, the Pole.

T H E R I V E R D A N U B E

That spot is the high-water mark of the Turkish empire—never did the Moslems come so near overthrowing the German bulwark of Christianity. From that time they slipped away, slowly giving ground southward till, about a hundred years ago, the regions north of the Danube were at last free from them. The Austrian Danube, like the German, is studded with battlefields, especially the scenes of the French victories of Austerlitz, and Wagram four years later, and the famous field of Mohacs, where the Hungarians were conquered by the Turks and a century later turned the tables on their conquerors. From Austria also the armies of Pappenheim and Wallenstein radiated which marched out in the fearful Thirty Years' War to devastate North Germany. The Viennese have in a way adopted the great river, through Strauss' famous waltz, "The Beautiful Blue Danube"—though to ordinary eyes the blue Danube is green before a rain and yellow after it.

THE HUNGARIAN DANUBE

A few miles below Vienna the Danube passes the fortress of Pressburg, and enters the territory of Hungary. As far as Belgrade the whole valley, with its numerous broad affluents, is Hungarian, and below Belgrade the river is for a long distance the boundary between Hungary on the north and Servia and Bulgaria on the south. In



BELGRADE, SERVIA, looking toward the Danube

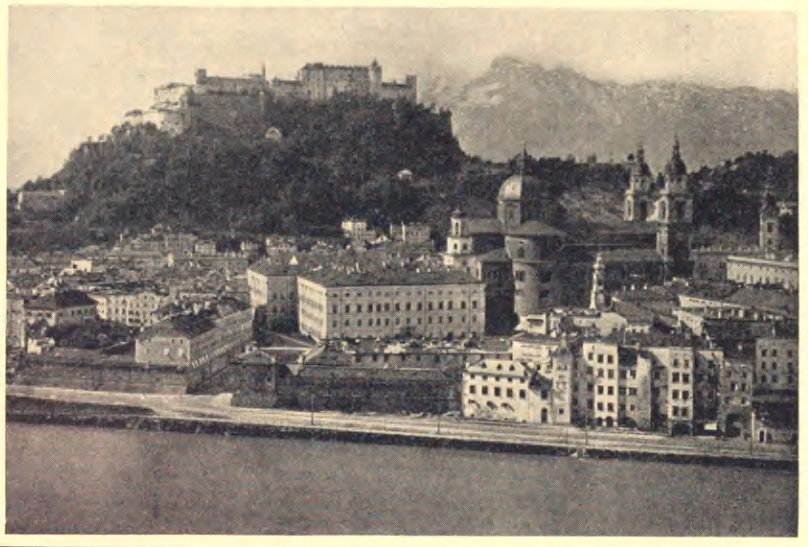


BELGRADE, SERVIA, looking across the river toward the city. The fortifications may be seen

T H E R I V E R D A N U B E

SALZBURG AUSTRIA

Beautifully situated on the banks of the Salzach, a tributary of the Danube

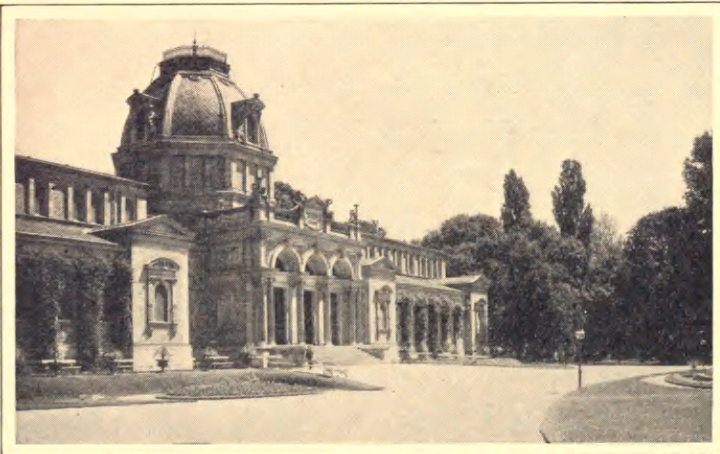


this stretch the Danube is connected with the most ancient and famous episodes of East European history. The Argonauts, after they

had found the Golden Fleece, are fabled to have steered for the mouths of the Danube, and ascended it so far that they carried the good ship Argo on their shoulders from the river's source to the Adriatic Sea.

Pannonia, which included present western Hungary, was a Roman province for centuries, and was studded with cities, palaces, baths, bridges, and monuments. To the north of the Danube the Romans pushed their boundaries to what were then the farthest confines of the civilized world, and set up the province of Dacia. Emperor Vespasian sent from the Danube the fifteenth legion, which, under command of his son Titus, captured Jerusalem not many years after the Crucifixion.

The name of Emperor Trajan is stamped upon the whole countryside;



THE BATH, MARGARET ISLAND, BUDAPEST, HUNGARY

for he built and enlarged the boundary walls, and caused to be hewed on the south side of the Danube the narrow shelf road which is still discernible for many miles, while his tablet is still in existence.

Nothing is more remarkable in the whole course of the Danube than the

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BUDAPEST,
HUNGARY
Looking toward
the Franz Josef
Bridge

kingdom of
the Magyars,
an Asiatic
race which
came into
Europe on
horseback
and appreci-
ated the vast
fertile plains
of the mid-

Danube. A thousand years ago they arrived; nine hundred years ago they were converted to Christianity; and still they are the marvel of central Europe, a highly gifted, intellectual, and military race, who have developed a great land and have built the famous world city of Budapest. This double municipality occupies both sides of a splendid sweep of the Danube, and in the midst is the lovely Margaret island, which has been made a public park. Nowhere in Europe is there a more imposing sweep of buildings on a lofty hill than old Buda with its immense imperial palace, its ancient church, and its picturesque bastion.

Farther east and north of the Danube is the crater of that volcano of seething races from which issued those lava streams of barbarian hordes which could not be stopped until they had crushed the Roman Empire, and all but extinguished civilization. Out of this comparatively small part of Europe have come forth half a dozen race stocks and twenty-five or thirty language units. Between the mid-Danube and the Volga, north-



THE QUAY AND ROYAL PALACE. BUDAPEST, HUNGARY

T H E R I V E R D A N U B E



PARLIAMENT HOUSE, BUDAPEST, HUNGARY



THE ELIZABETH BRIDGE, BUDAPEST, HUNGARY

west of the Black Sea, when men first began to write history, were communities of Finns, Kelts, Germans, and Slavs, and thither came later Greco-Italians and several Asiatic races.

The first great empires of Asia Minor and Europe warred against the barbarian tribes north of the Danube. In 513 B. C. Darius led his Persians into that wilderness and was driven back across the Bosphorus in confusion. Alexander the Great marched to the Danube. Aided by ships that came from Byzantium, he sailed up the river, crossed over, and beat the warlike Getæ. Constantine crossed the Danube somewhere and attacked the East Goths; and in the year 378 the fierce Germanic barbarians returned the compliment, by defeating Valens at Adrianople and smashing in that side of the Roman Empire.

Other barbarians besides the Goths brought consternation to the Romans and their successors. From beyond the Danube came the Bulgarians, a people who still believe themselves to be of Asiatic stock, and by some are supposed to be remnants of the Huns. A little more than fourteen hundred years ago they crossed over into the mountain country between the Danube and Thrace, and there their descendants are still living, and in our day have founded a nation. Meanwhile the Slavs,

who so far had made little noise in the world, pushed westward and southward till they reached the Adriatic Sea; and their descendants, the Servians, the Bosnians, the Dalmatians, the Croats, the Slovenes and Slovaks, and the Bohemians are caught in the grinding wheels of the present European war.

Germans, Bulgarians, and Slavs in their turn were pressed upon by the Huns,—the first and perhaps the most fero-



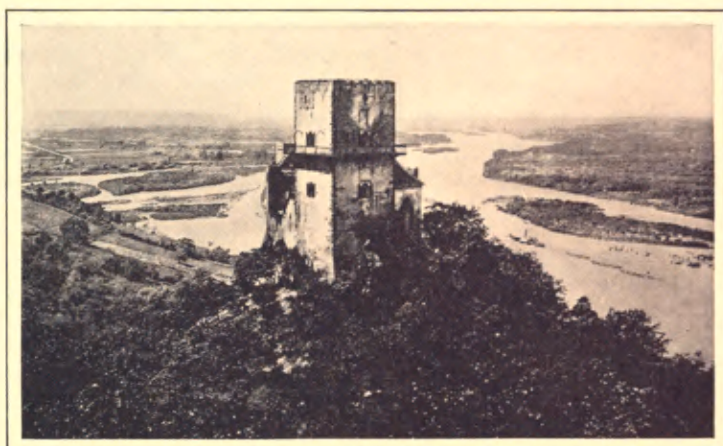
BULGARIAN WOMEN

T H E R I V E R D A N U B E

cious of all the Asiatic hordes which have from time to time helped to make an inferno out of the fair Danube region,—the Tatars, the Magyars, the Turks.

The Hunnish king, Attila, "Scourge of God," is one of the great figures of history. A Greek from Constantinople who visited him was little taken with the other Huns; for to his cultured eye they looked more like dogs than men, notwithstanding their garments embroidered with pearls and their golden jewelry. Yet he could not but admire the power and simplicity of their king, who rode to the door of the palace on horseback, and from his saddle tasted the meat and wine. To his guests food was offered from gold and silver vessels, placed on tables adorned with white tablecloths; but the king ate by himself from a plate of wood, choosing sparingly a single one of the courses. Yet even this fierce warrior smiled at the sight of his little son. This is the man who throughout his life spread woe, devastation, and death far and wide through Europe.

These mixtures of races and nationalities were engaged in fierce and unrelenting wars nearly two thousand years ago; and in our own time the Dan-



GREIFENSTEIN, AUSTRIA

A fine old castle, partly restored. It is now a station on the railroad

ube region is still feeling the difficulty of forming a mosaic of nations.

The Goths, the Huns, the Germans, the Hungarians, the Poles, and the Turks have all failed to hold together an empire made up of national units of many race stocks and speaking many languages. One of the main causes of the present great European war is the apprehension that the Slavs outside of Austria-Hungary will pull away the Slavs within that empire; and that same trouble has caused the break-up of half a dozen empires on the Danube. It stands in the way of any settlement of the boundaries in that part of the world at the end of the war; for no one race has ever succeeded in making itself the unquestioned master. In fact the only race that came near it was the Roman, which for several centuries maintained one official language and system of laws and war.

THE RUMANIAN-BULGARIAN DANUBE

The lowest stretch of the river, from Orsova to the great delta on the Black Sea, is in many ways the most interesting; for the stream cleaves

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down the mountains, and runs through the magnificent gorge of Kazan which terminates in a defile which has been known for ages as the Iron Gate. Those once dangerous narrows have been blasted out till there remains nothing except a brisk stream between mountains, very like the Hudson at West Point. Few river stretches in the world are so endowed with scenic beauty. At Turn Severin, just to the east of the mountains, may be seen a tower and two of the piers of Trajan's Roman bridge. That was a splendid engineering feat; for, except for the great railway bridge at Chernavoda, there is to this day no bridge across the Danube below Belgrade.

Farther down is the so-called Trajan's Wall, which is one of the best preserved and finest of all Roman boundary works. The railway from Constanza to Bukharest runs parallel with it for miles, and even from the train one may see the great sweeping ramparts of masonry and earth following the roll of the hills. People nowadays scoff at the idea of a national boundary wall; but the Romans knew what they were doing. They could not prevent barbarians from climbing the walls, but they could make it very inconvenient for the horses and wagons in which those movable tribes carried their women and children. All along the walls there were forts and fortified camps where soldiers could collect; and disciplined troops well armed could usually march along, supported by



STRUDEN, AUSTRIA

Above the village stands the ruin of Werfenstein Castle on a steep rock

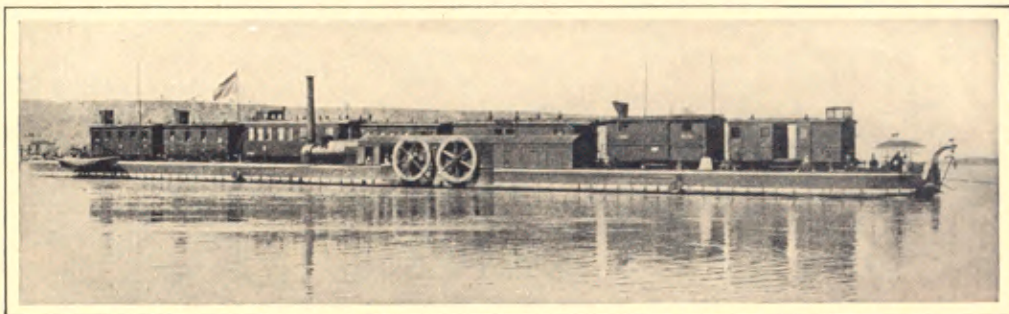


PÉTERVÁRAD, (German, Peterwardein), HUNGARY

Above the town on the rock stands a large fortress

their wall, and scoop up the broken bands. That the Romans believed in them is shown by the fact that in middle Hungary three lines of wall can be traced, each one apparently built to protect a new frontier as the Romans pushed up into their enemy's country.

T H E R I V E R D A N U B E



STEAM FERRY OVER THE DANUBE BETWEEN GOMBOS AND ERDOD, HUNGARY

The whole course of the lower Danube is immensely picturesque; for the river winds attractively between the striking white buildings of the Rumanians and the old towns of Widden and Rustchuck and Silistria, where the Turkish mosques are still to be seen. The Danube was for four centuries an element in the well-nigh successful attempt of the Turks to overwhelm central Europe. From 1500 to 1800 A. D. the lower Danube was a Turkish stream, and as late as 1866 they had a few soldiers in the old fort at Belgrade. A few miles below that town is the wonderful castle city of Semendria, an almost perfect Turkish fortified town, with its lofty towers all standing. One of the modern Danubian states is Rumania, where people are convinced that they are descended from the ancient Romans. It hardly seems likely that this center of the eastern European melting pot should keep its race and culture through the sixteen centuries since the Romans retired south of the Danube. The people still wear the Roman toga, combined with Germanic white trousers; but they are apparently a Slavic race with much admixture of German, Russian, Turkish, and even Asiatic blood.

To the Rumanians the great river is a special friend; for it is in its lower course practically an arm of the sea. Seagoing steamers run many miles up from the delta; and Galatz, the principal new city, is in a way the New Orleans of the Danube. All the lower river is protected by treaties giving free use of its waters to ships of all nations, and there is a special financial commission to control this international traffic. As the river nears its Nirvana in the Black Sea it is a wide and majestic stream. Some stretches are like long, winding lakes. It reaches the sea, through many mouths, in a low and marshy delta.

SUPPLEMENTARY READING

THE DANUBE FROM THE BLACK FOREST
TO THE BLACK SEA *By F. D. Millet (1893)*
An artist's illustrated account of a trip.
HUNGARY OF TODAY (1909)
By Members of the Hungarian Government, etc.,
AUSTRIA-HUNGARY, INCLUDING DALMA-
TIA AND BOSNIA *By Carl Baedeker*

SOUTHERN GERMANY *By Carl Baedeker*
TURKEY IN EUROPE *By Sir C. N. E. Eliot*
Best book on the place of Turkey in the
Danube valley.
THE BALKANS, A LABORATORY OF HIS-
TORY *By W. M. Sloane (1914)*



THE DONAU (DANUBE) CANAL, VIENNA

This number of The Mentor is the second in the series of the "Stories of the Great Rivers." The first was Mentor No. 65, which was devoted to the Rhine. Future numbers will tell the stories of the Nile, the Tiber, the Seine, the Amazon, the Hudson, the Mississippi, and other great streams of the world. Each of these rivers has a distinctive character of its own. The Nile suggests the mystery of Egypt, the Rhine Germanic history, legend, and song, and the Tiber the glory that was Rome's. We published the story of the Rhine in August last year, just at a time when war activities had begun in the lands that lie near that river. We publish now the story of the Danube, which flows through the eastern kingdoms, where the latest interests of the war are centered.

The Danube winds through Bavaria and upper Austria, contributing a part of its waters to Vienna in the form of the Donau canal. Then it flows on in a right-angled trip through Hungary, where it pays its respects to the twin city Budapest. It then sets off for the south, where it skirts Slavonia and Serbia. From Belgrade east it marks the boundary line

between Hungary and Serbia. Then for miles it divides Bulgaria from Roumania, sweeps north through Roumania, again turns east, drawing a boundary line between Roumania and Russia, and finally enters the Black Sea in a widespread delta.

From this it may be seen that the Danube is the great eastern artery of Europe and that it flows through the very center of important present day events. Many questions, involving the destiny of nations, are being asked on one side of the Danube, and being answered on the other.

It may be remarked by some of our readers that we pay but little attention in this article to the great cities that are located on the banks of the Danube. This is quite in accord with The Mentor Plan. The basic principle of The Mentor Association is to learn one thing at a time, and this time the subject is the Story of the Danube. We do not, therefore, describe here the features of Vienna, Budapest, and other Danube cities. But The Mentor readers will get them each in turn. Vienna has already been attractively covered—in Mentor No. 49—and Budapest will receive a like attention in due time.

W.D. Moffat
EDITOR

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NUMBERS TO FOLLOW

Nov. 15. ANIMALS IN ART

By Gustav Kobbé, Author and Critic.

Mr. Kobbé selects the painters who have made immortality for themselves by picturing the four-footed friends of man, and he tells of Rosa Bonheur, the painter of the horse; Troyon and Paul Potter, painters of cows; Jacques painter of sheep; and Landseer, famous for his portraiture of horses, dogs and deer. The work of the celebrated painters of animals is commented on in a simple, illuminating way.

Dec. 1. THE HOLY LAND

By Dwight L. Elmendorf, Lecturer and Traveler.

This is a most appropriate number of The Mentor for the Christmas season. Mr. Elmendorf made a special trip to the Holy Land, and the results of it were embodied in a book entitled, "A Camera Crusade." The subject, therefore, of the Holy Land is one that Mr. Elmendorf has made peculiarly his own as far as pictorial presentation is concerned.

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THE MENTOR



The Connoisseurs, by Landseer

Portrait of the Artist

ANIMALS IN ART

By GUSTAV KOBBE
Author and Critic

DEPARTMENT OF
FINE ARTS

VOLUME 3
NUMBER 19

FIFTEEN CENTS A COPY

The Study of Animals



THE study of animals inclines men to a steady cheerfulness. All naturalists are cheerful men, unless there is something peculiarly sad or painful in the individual lot; and even then the study of natural history has in many instances been known to supply an interest which enabled the sufferer to bear his affliction more easily.



THE contemplation of animal life may act at once as a stimulant and an anodyne. The abounding vitality of animals communicates a strong stimulus to those energies which we have in common with them, whilst on the other hand their absolute incapacity for sharing our higher intellectual vitality has a tendency to make us happily forget it in their presence. Your dog will run and jump with you as much as you like, but it is of no use to talk to him about your business anxieties or your literary ambition. I believe that most of the attractiveness of outdoor 'sport' is to be found in the happiness of association with the lower animals.

PHILIP GILBERT HAMERTON

ANIMALS IN ART

By GUSTAV KOBBE



THE MENTOR · DEPARTMENT OF FINE ARTS · NOV. 15, 1915

MENTOR GRAVURES

DIGNITY AND IMPU-
DENCE

By Sir Edwin Landseer

SHEEP—SPRING

By Anton Mauve

THE HORSE FAIR

By Rosa Bonheur



AN OLD
MONARCH



In the Chicago Art Institute

MENTOR GRAVURES

THE MILL

By Emile Van Marcke

THE HERD IN THE
MEADOW

By Paul Potter

HOLLAND CATTLE

By Constant Troyon



By
Rosa Bonheur

P T. BARNUM announced many years ago that he would exhibit a rose-colored rabbit and a cherry-colored cat. People rushed to the museum expecting to behold a pink bunny and a cerise feline. Instead, they saw just an ordinary white rabbit and a black cat. When they protested the showman explained that in making his announcement he had in mind a white rose and a black cherry. In his way he was an animal artist, because he represented his animals in their natural colors, and not colored to please the public.

More pertinent, however, to our inquiry is the exclamation of Count D'Orsay, when he entered Edwin Landseer's studio at No. 1 St. John's Wood Road, London. "Landseer," he cried out, "keep the dogs off me!"

He meant the dogs in the picture on the artist's easel—they looked so real. His mock alarm was a compliment to the perfection of the most popular of all animal painter's art. Unconsciously Landseer paid himself an equally high tribute when he painted his own portrait, showing himself drawing a dog, with two dogs looking over his shoulders and absorbed in watching him as he conjured one of their own kind on to his drawing block. He added to this self-compliment by entitling the picture "The Connoisseurs."

When we speak of an animal painter or animal sculptor we mean an artist who devotes the greater part of his career to the interpretation of animal subjects,—subjects in which everything else is subordinate to the animal in the work. Also the artist's interpretations of animal life must,

in their importance, overshadow all other work of his career. There are many distinguished artists who have painted or carved animal subjects without thereby becoming animal painters or sculptors; although they certainly contributed to the store of animals in art.

The drawings by Leonardo da Vinci at Windsor include cats and dogs. One recalls an elephant, a lioness by Rembrandt. Rubens has a lion hunt. Delacroix produced a horse frightened by a storm. Jean François

Millet has sheep and cattle in his pictures. Morland painted farm scenes. The Japanese artist Hokusai has his stray dog on Fuji.* Dürer's engravings include several horses well known to connoisseurs in prints. Horatio Walker in his pictures of Canadian habitant life has introduced—and prominently—the farm animals of Ile d'Orleans near Quebec. F. S.

Church, in "Una and the Lion," and in many other pictures, has painted animals for which he has made hundreds of careful studies in the Central Park and Bronx Zoos.

Yet none of these artists come to mind when we speak of animal painters; nor does the fact that Phidias, the Greek master, executed the horses on the frieze of the Parthenon make him a predecessor of the French artist Barye. No, the famous animal painters whose names are wholly associated with the in-



THE LION HUNT. By Peter Paul Rubens
In the Pinakothek, Munich



COTTAGER'S WEALTH. By George Morland

terpretation of animal subjects are the Dutch old master Paul Potter, Sir Edwin Landseer, Rosa Bonheur, Constant Troyon, Emile Van Marcke, and Anton Mauve. The effect of their pictures depends completely upon their artistic rendition of animals. To this all other details are subordinated.

*The Sacred mountain of Japan.

PAUL POTTER

“The Farm,” by Paul Potter, whose “Young Bull” was reproduced in a previous issue of *The Mentor*, has human figures in it. But the animals give the picture its chief interest. Indeed, so much was Potter absorbed in animal life that he has given, quite without knowing it, a suggestion of the animal aspect to his humans. Look at their broad, cattlelike maws and their clumsy build in general. As for the animals in this picture, they are genuine livestock. Potter was only twenty-eight years old when he died. Yet he was a great master; for in painting animals he concerned himself wholly with their inherent characteristics, not with certain qualities that mankind likes to imagine animals in possession of.



Copyright, F. S. Church

CONQUERED. By F. S. Church. Owned by the artist



Copyright, Charles Scribner's Sons, by permission of the Publishers

A SONG. By F. S. Church

From an etching, owned by Charles Scribner's Sons

SIR EDWIN LANDSEER

These, on the other hand, are the qualities that Landseer emphasized (overemphasized, many art experts think). One has but to look at his pictures to realize that he painted his animals from the point of view of their relation to ourselves. The expert resents this, because he believes in the interpretation of a subject for itself alone, whether it be homely or beautiful. On the other hand, the average art lover at once feels the human interest in Landseer's animal pictures and is immediately attracted to them. They are animal “story” paintings—the titles let us into the secret. Here are some of them: “Suspense,” “The Monarch of the Glen” (these two perhaps his most famous paintings, respectively of



Copyright, N. E. Montross

OXEN DRINKING. By Horatio Walker

Owned by the National Gallery of Art,
Ottawa, Canada

a dog and a stag); "King Charles Spaniels," the two aristocratic little dogs on a table with a cavalier's hat beside them; "Dignity and Impudence," a very popular subject, which tells its story so plainly that one could construct the picture from the title; "The Highland Shepherd's Chief Mourner"; "Low Life"; "High Life"; "A Distinguished Member of the Humane Society."

Even those who now decry his work as "story" pictures must acknowledge that he painted with full mastery of the technic of his art. He was a superb draftsman. To illustrate his authority the story is told that when a remark was made in his hearing that no one could draw two subjects simultaneously even if both hands were used, he immediately called out, "Oh, I can do that! Give me two pencils." Suiting the deed to the word, he took a pencil in each hand, and with one drew the profile of a stag-head and with the other the head of a horse. Because of his complete mastery of technic, he was able, after working up a subject and when the moment came, for the decisive strokes that make or mar a painting, to put in these on the inspiration of the instant swiftly, unhesitatingly, surely. Indeed, whole pictures sometimes were done by him in an incredibly short space of time. When a friend on his way to church called

at the Landseer studio to ask how a painting he had ordered was coming on, a clean canvas was on the easel. On his way from church he stopped at the studio again. The canvas still was on the easel; but on the canvas was the completed picture, a fallow deer.

Landseer's prices for his pictures were moderate. He amassed his fortune out of his rights in the engravings from them. These engravings—certainly the



SHEPHERD WITH HERD. By Paul Potter
In the Art Gallery, Dresden

great majority of them—were the work of his brother, Thomas Landseer. Their father was an engraver, and when he noted Edwin's aptitude for art—shown as soon as he could hold a pencil in his hand—he allowed the boy a scope so wide that it included absence at will from school in order that he might roam the fields and make drawings from the animals he saw there. In 1813, when only eleven years old, he won a silver palette at the Society of Arts; at fifteen he exhibited "Brutus," a portrait of a dog, at the Royal Academy. Fuseli, who was at the head

of the Royal Academy schools, affectionately dubbed him his "little dog boy"; C. R. Leslie recalled him as a "curly-headed youngster, dividing his time between Polito's wild beasts at Exeter 'Change and the Royal Academy schools." Indeed his great charm of manner, his easy, fluent, and entertaining conversation, aided him greatly throughout his career. The queen and the prince consort found him most agreeable, and admired him as well as his work, and would secretly give him commissions as surprises for each other. In fact, if Opportunity, as it undoubtedly did, watched at Landseer's cradle, he himself made it golden by his assiduous practice of his art and the spontaneous charm of his personality.

ROSA BONHEUR

Rosa Bonheur's "Horse Fair," which is as popular as any one of Landseer's paintings, by an interesting coincidence owes its popularity to the great sale of the engraving made from it by Landseer's brother. But there also should be no hesitation in acknowledging that it is a fine example of a large subject admirably handled, a horse picture full of life and vigor. Rosa Bonheur painted many other animal pictures, but nothing else to compare with this, although her other work includes "Coming from the Horse Fair."

Too many cooks are said to spoil the broth; but the fact that Rosa Bonheur's ancestors were cooks back to the time of Louis XIV did not spoil this broth of a



KING CHARLES SPANIELS. By Sir Edwin Landseer
In South Kensington Museum, London



A DISTINGUISHED MEMBER OF THE HUMANE
SOCIETY. By Sir Edwin Landseer
In the National Gallery, London



SUSPENSE. By Sir Edwin Landseer
In the South Kensington Museum, London

girl as an artist. "Broth" usually is applied to a boy; but it can be used in Rosa's case, because she was one of the few women permitted by the French government to wear male costume, as it made her work among animals easier. The portrait of her by Consuelo Fould, Marquis de Grasse, shows her three-quarter length. She has a fine head with short gray hair. One hand holds palette and brushes, the other rests on the head of a dog.



THE CHALLENGE
By Sir Edwin Landseer

THE FIVE "HORSE FAIRS"

The "Horse Fair" hangs in the Metropolitan Museum of Art, New York, also in the National Gallery, London, and in three private collections. In other words there are five "Horse Fairs," and they are the same picture. How this came about is an

interesting story, especially as the picture is a very famous one, and it concerns the oft-asked question as to which of the five is the original.

Rosa Bonheur's large studio had as an annex a stall for animal models. When she was engaged in evolving the "Horse Fair" the director of the Paris omnibus company gave her permission to utilize the company's horses for her studies, and she also went to the Paris horse market. The picture had been completed, exhibited in the Salon of 1853, and come back unsold, had been exhibited in Ghent, and, though much admired, had found no purchaser, and was on view in her native city of Bordeaux, when the dealer-connoisseur, Ernest Gambart of London, called on her and offered to buy it.

She had offered it to Bordeaux for 12,000 francs (\$2,400), but told him she would not let it go out of France for less than 40,000 francs (\$8,000). At this price he immediately bought it, intending to exhibit it and also to have an engraving made from it by Thomas Landseer. The original being very large, she made a smaller replica for the engraver. This was bought by Jacob Bell, and at his death went to the National Gallery. On



MONARCH OF THE GLEN. By Sir Edwin Landseer

hearing of this Rosa Bonheur made a third replica which she thought would be better for exhibition in the National Gallery. But that institution could not legally dispose of the Bell bequest; so the third went to a private collection. Afterward she executed a water color in considerably smaller size, and finally a large sepia drawing. The painting in the Metropolitan Museum of Art is the first and original canvas, the one that was in the Salon of '53. It came into the possession of A. T. Stewart. At the sale of his paintings by his estate (in 1887) it was bought for the late Cornelius Vanderbilt and by him presented to the Museum. As I remember the price, it was \$53,000, as compared with the \$8,000 paid by Gambart.

CONSTANT TROYON

Troyon's father was employed at the porcelain factory at Sèvres, where the artist was born in 1810. He had won many honors, including that of chevalier of the Legion of Honor, as a landscape artist, when, more than forty years old, he became an animal painter. The remaining fifteen years of his life formed his real career; for it is to his painting of animals that he owes his enduring fame. It has been well said that his cattle have "the heavy step, the philosophical indolence, the vagueness of look, which are the characteristics of their race."

EMILE VAN MARCKE

Emile Van Marcke, another distinguished animal painter, and more especially of cattle,



ROSA BONHEUR. By Herself



PLOWING IN THE NIVERNAIS. By Rosa Bonheur
In the gallery of The Luxembourg, Paris



WEANING THE CALVES. By Rosa Bonheur
In the Metropolitan Museum of Art, New York City

also was born at Sèvres, and was a pupil of Troyon. He is considered a thoroughly representative pupil of his master, often rising to the latter's dignity and power, and with his feeling for grandeur and space, although for nine years he did minute decorative work for the Sèvres factory.

ANTON MAUVE

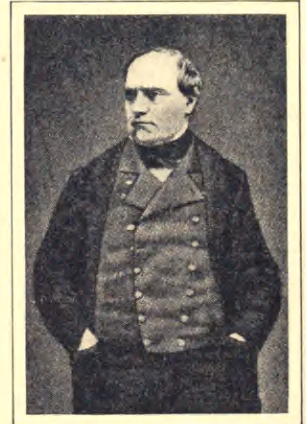
Anton Mauve, who was born at Zaandam in 1838, takes us instantly back to nature; for while his cattle are not ranked with those

of Troyon and Van Marcke, he is considered the greatest of all sheep painters. He may be called a logical development from the Dutch old masters; with, however, a touch of Jean François Millet, because of a strain of pensiveness, verging into sadness, not infrequently discovered in his pictures. He was affectionate without being over sentimental in his treatment of animals.

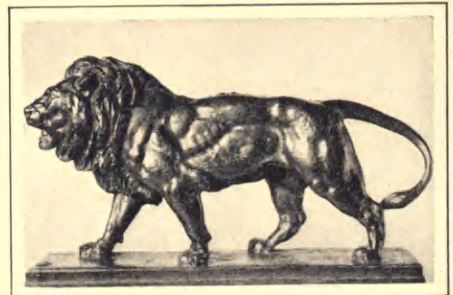
Jacques also should be mentioned as a sheep painter, and the American artist Carleton Wiggins as a painter of sheep and cattle.

ANIMALS IN SCULPTURE

From time immemorial sculptors have preserved the characteristics of the animals of their age, especially the horse. The Assyrian horse of the seventh century B. C. can be studied on the monuments of Sardanapalus. There can be noted the rich ornamentation of bridle and straps, the careful arrangement of the tail, and the fault in the surcingle found in more than one oriental horse sculpture. The horses of Phidias, from the frieze of the Parthenon, are of pure Arabian breed, and for this reason possibly were spared by the Mussulman devastators, who mutilated the heads and figures of the



ANTOINE LOUIS BARYE
From a daguerreotype re-
touched by Flameng



WALKING LION. By Barye

horsemen. As an animal sculptor, and especially as a sculptor of wild animals, Barye is regarded as supreme. We speak of "the Barye lion" as of a casual and familiar thing.



LANDSCAPE WITH SHEEP
By Charles Emile Jacque
In the Metropolitan Museum of Art,
New York City



BULL. By Carleton Wiggins
In the Metropolitan Museum of Art,
New York City

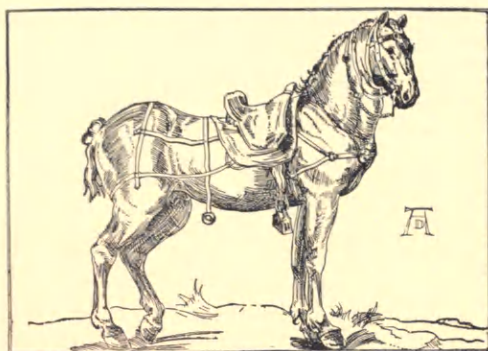
Few German country seats are without their row of engravings of animals of the chase by Johann Elias Ridinger (1698-1767). He executed no less than 1,500 prints and designs, among them a famous series, "The Most Wonderful Stags." In this series is the sixty-six pointer grassed by the first King of Prussia, but now owned by the royal house of Saxony, having been obtained in 1727 by Frederick of Saxony from the second king of Prussia, the price being a company of the tallest grenadiers to be found in the Saxon electorate. The antlers are in the hunting castle of Moritzburg; so that the early eighteenth century print by Ridinger still can be compared with them. The print is very much alive. The grenadiers are dead.

ANIMALS IN PRINTS

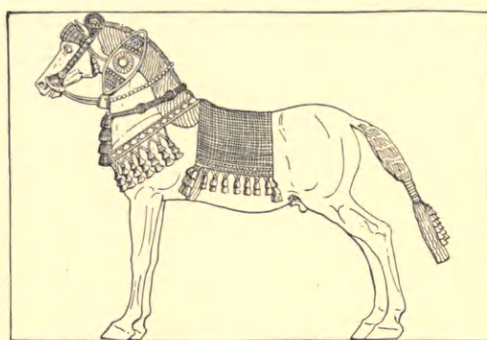
There is a long line of English sporting prints. These, however, relate more to sport than to the animals shown in the pictures. But there have been English artists who have successfully combined sport with animal painting. Reinagle painted a series of dogs which were engraved by J. Scott; and, unfamiliar as these names may be to most readers, it is a fact that collectors would rather have a set of these plates than an equal



Copyright, N. E. Montross
SHEPHERD AND SHEEP—MORNING
By Horatio Walker
One of the Artist's latest pictures. Owned by
The Montross Gallery, New York City



Courtesy, The Lotus Magazine
GERMAN HORSE. By Albrecht Dürer



Courtesy, The Lotus Magazine
ASSYRIAN HORSE, SEVENTH CENTURY B. C.



Courtesy, The Lotus Magazine
**HORSE FROM THE FRIEZE OF THE
 PARTHENON.** By Phidias

natural environment—doing what Nature intended them to do in the pursuit of game.

Mr. Richard Newton, Jr.,—who is as much at home in the saddle as he is skilled in the use of palette and brush, being master of the Suffolk Hounds, Southampton, Long Island—has painted many interesting portraits of men and women whose names are familiar in the hunting field, and he has also produced several mounted military portraits and portraits of noted horses. They are careful and successful delineations of rider and horse.

Somehow, in looking at these portraits, one is struck with a significance they have at this time. Here is

number of prints after Landseer or Rosa Bonheur. The reason is that Reinagle painted animals for themselves alone and not for their more or less imagined sentimental relation to humans. The animal as such absorbs the attention. And, as in all pictures that are true to type, his dogs are more interesting and even nobler—where size and strength convey that suggestion—than the posed dogs of more famous artists. The American Percival Rousseau is a justly noted painter of hunting dogs in their



Courtesy The Lotus Magazine
**THE CELEBRATED "SIXTY-SIX POINTER"
 STAG, SHOT IN 1696, BY FREDERICK I OF
 PRUSSIA.** By Ridinger

an art that depicts an aspect of riding and all that it has meant for centuries in preparedness for the hardships of military service. Washington rode to hounds, and there are traditions of great hunts in old Virginia, where hunting still flourishes. Courage and reserve power, such as the hunting field gives, always have been characteristics of great soldiers. When as a young



Courtesy The Lotus Magazine
GREYHOUND. By Reinagle

man Washington rode along the Potomac up to Alexandria endurance in the saddle had become second nature to him, and although he could not have foreseen the nine years of strain that were to be imposed upon him in middle life, his training in the saddle had prepared him to endure it.



Courtesy, The Lotus Magazine
DOGS. By Rousseau

SUPPLEMENTARY READING

ANIMAL PAINTERS OF ENGLAND
By Sir Walter Gilbey

2 vols. Illustrated. 590 pages.

CHAPTERS ON ANIMALS
By Philip Gilbert Hamerton
Illustrated.

REMINISCENCES OF ROSA BONHEUR
Edited by Theodore Stanton
Illustrated.

DRAWINGS OF ROSA BONHEUR
By John M. Swan, R. A.
Illustrated.

SIR EDWIN LANDSEER
By James A. Mason
Illustrated.

LANDSEER *By Estelle M. Hurl*
A collection of pictures with introduction and interpretation.

PAUL POTTER *By Emile Michel*
(In French) Illustrated.



Courtesy, The Lotus Magazine
J. E. DAVIS, M. F. H. MEADOWBROOK HUNT AND TWO HUNT SERVANTS, WITH GREY HOUNDS, AT TOWN POND, OLD WESTBURY, L. I. By Richard Newton, Jr.



We like to consider animals as fellow beings, and to believe that they share with us many of the interests of our lives. Popular art thrives on this feeling. As a matter of fact, animals, as Mr. Hamerton has said, "are both more intelligent and less intelligent than we fancy." We are habitually misunderstanding and misjudging them—giving some of them credit for great knowledge because they are clever in a few ways, and setting others down as stupid because they are ignorant in things that we regard as fundamentals. The very minute we try to arrive at a true conception of the mind of an animal, we are enveloped in a cloud of uncertainty and conjecture.

★ ★ ★

Serious Art, however, is not concerned with this. It finds its interest in animals simply as animals, and it addresses itself exclusively to the interpretation of their obvious characteristics. When Paul Potter painted a cow he simply set himself to paint a real cow. He was not concerned with endowing the cow with human qualities. It is interesting to note, however, that the number of painters who paint or have painted animals as a matter of fine art is very small indeed in comparison with those who paint and draw animals in a sympathetic, human spirit. While the serious painters of animal life may be numbered by the dozen, the artists who picture animals from a sentimental standpoint may be figured by the hundreds. Even in considering the celebrated painters of animal life as we have done in the present Mentor, we find that one of them, Sir Edwin Landseer, painted animals chiefly, as Mr. Kobbe says, "from the point of view of their relation to ourselves."

★ ★ ★

This point was brought home to me in preparing the list of supplementary reading for the present Mentor. I have been able to find very little literature

on the Animal in Art. There are works on the animal in photography and the publishers' catalogues contain titles of thousands of books in which animals are pictured and described from the human point of view—varying from the delicate work of idealistic artists like Mr. F. S. Church, to the broadly comical animal books prepared with humorous intent or else for the entertainment of children. In this large list there are a number of distinguished interpreters of animal nature

—A. B. Frost, with his inimitable "Bull Calf;" Ernest Thompson Seton with his wolf hero "Lobo," and his amusing little "Johnny Bear;" Charles Livingston Bull with his stalking wild beasts; Oliver Herford with his whimsical animal comedies; and Mr. F. S. Church with his charming poetic fantasies. There are many more, but a few

names suffice to recall the enjoyment that the literature and art of animal life afford.

★ ★ ★

The popularity of the work of these artists is evidence enough that most people want to have animal nature translated for them into human terms. But it is an act and a service of education to call attention to the animal pictures that Mr. Kobbe has selected specially for their art interest, and to emphasize the qualities in these pictures that make them good art. There is entertainment and charm in the humanizing of animals, but we will find a far more satisfying and enduring interest in the cows of Paul Potter or Van Marcke, the sheep of Mauve, the cattle of Troyon, or the horses of Rosa Bonheur, if we give them serious and studious attention. Go look at the pictures of these animal painters. Copies may be found in any art shop. Look at them again and again. They teach us a good deal about Animals and a great deal about Art.

W. D. Moffat
EDITOR



SKETCH. By F. S. Church
Drawn especially for the Mentor

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Dec. 1. THE HOLY LAND

By Dwight L. Elmendorf, Lecturer and Traveler.

This is a most appropriate number of The Mentor for the Christmas season. Mr. Elmendorf made a special trip to the Holy Land, and the results of it were embodied in a book entitled, "A Camera Crusade." The subject, therefore, of the Holy Land is one that Mr. Elmendorf has made peculiarly his own as far as pictorial presentation is concerned.

Dec. 15. JOHN MILTON

By Hamilton W. Mabie, Author and Editor.

There is a real timeliness in publishing in the last number of the year an article on the poet who composed the "Paradise Lost" and "Hymn on the Nativity." The gentle figure of the great Milton is pictured in sympathetic and appreciative lines by Mr. Mabie.

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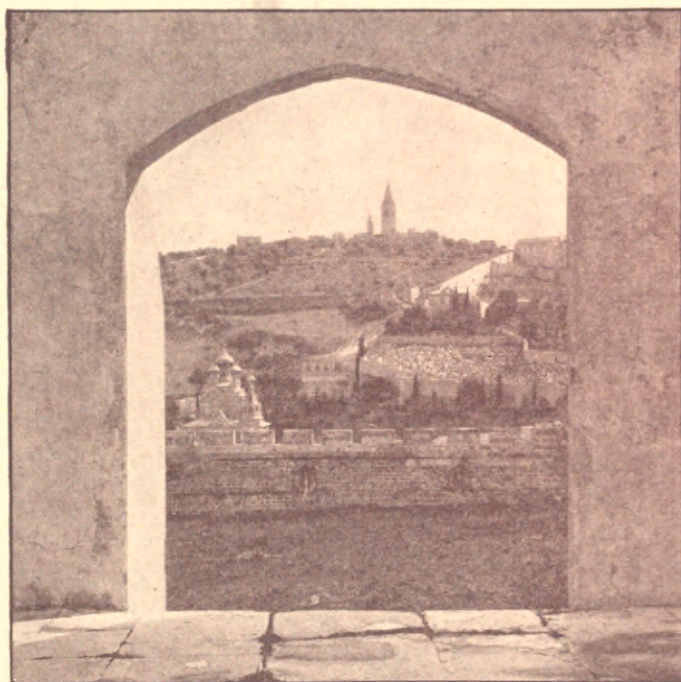
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THE MENTOR



The Mount of Olives seen from Jerusalem

THE HOLY LAND

By DWIGHT L. ELMENDORF
Lecturer and Traveler

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JAMES BRYCE.

THE HOLY LAND



By DWIGHT L. ELMENDORF



MENTOR GRAVURES

THE PORT OF
JOPPA

THE ROAD OF THE
THREE WISE MEN
FROM JERUSALEM
TO BETHLEHEM

THE SEA OF
GALILEE



The Hills of Judea, from the Mount of Olives

MENTOR GRAVURES

JERUSALEM

THE BIRTHPLACE
OF CHRIST, CHURCH
OF THE NATIVITY,
BETHLEHEM

THE STREET OF
SORROW,
JERUSALEM

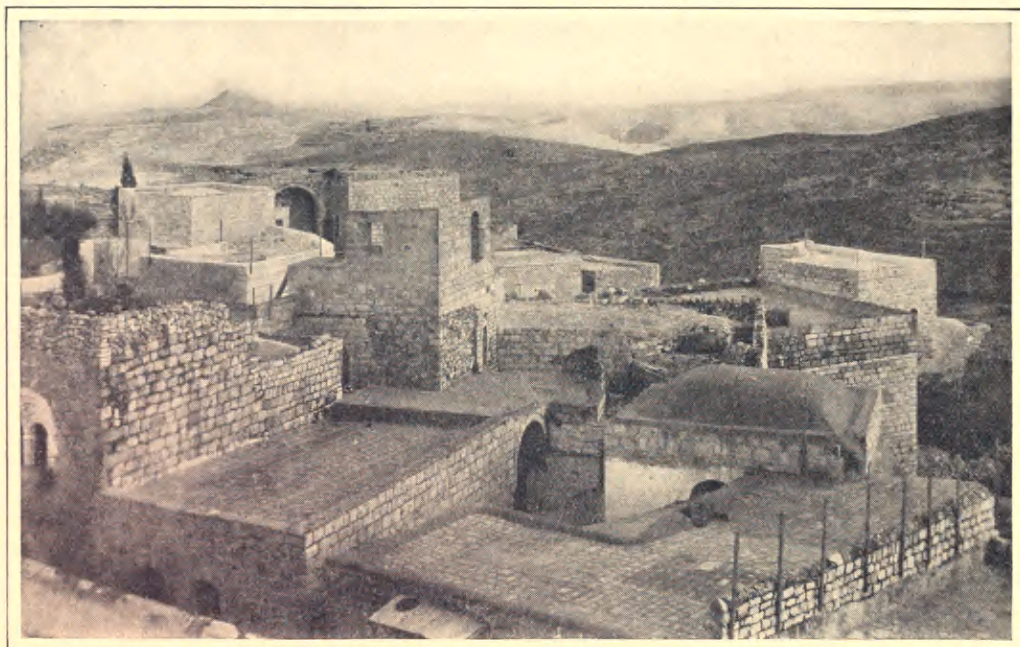


THE MENTOR · DEPARTMENT OF TRAVEL
DECEMBER 1, 1915

WHEN Moses, after leading the children of Israel for forty years through the wilderness, went out from the plains of Moab to the mountain of Nebo, his eyes swept over all the land of Gilead as far even as Dan, "and all the land of Judah, unto the utmost sea, and the south, and the plain of the valley of Jericho." This was the Promised Land which Moses sought but on which he never set foot.

And this country which stretched before the eyes of Moses was described as a land "flowing with milk and honey." The expression was not merely poetic: it was literally correct; for, while the land of Palestine was and is largely sterile, goats found pasture places and gave milk, and bees supplied honey plentifully. Beyond that, the Promised Land had not much to offer to the children of Israel. While there are a few fertile spots like the plain of Esdraelon and the lower levels of the valleys, there is little of the soil of Palestine that yields grain or fruit. But while for the most part physically arid, the Holy Land is historically and spiritually rich.

It is a small country—smaller than most people realize. In its whole extent, north and south from Dan to Beersheba, and east and west from the Jordan to the Mediterranean, Palestine is much less in area than the state of New Jersey—and yet its history is crowded with more events of vital significance to mankind than that of any other country in the world.



A VIEW OF BETHLEHEM FROM THE CHURCH OF THE NATIVITY. The hills of Judea in the distance

It was the cradle of modern religion. There, in infancy, two great living religions, the Hebrew and Mohammedan, developed, and there "in lowly manger" the Christian faith was born.

What thoughts crowd the mind as we come to anchor near Joppa and gaze upon the Holy Land for the first time! Everything is full of significance.

JOPPA (*Jaffa*)

The sight of the city of Joppa recalls immediately the "house of one Simon, a tanner." It is not hard to find it, once we have landed; though the landing itself is no simple matter. A striking feature of the coastline of Palestine is its utter lack of harbors. It is necessary, therefore, to land in small boats, and no landing at all is possible in stormy weather. From the roof of the house of Simon the tanner there is a wide view of the rocky shore where the cedars of Lebanon were landed for the building of the temple of Jerusalem. According to legend, the prophet Jonah started on his voyage from one of these rocks, and, as if to confirm the story, the bones of an enormous sea animal are exhibited nearby.

Joppa is a natural landing place for pilgrims, because out of it run three great highways, the most important of which is the road to Jerusalem. It leads through orange groves into the plain of Sharon, where in springtime the ground is bright and fragrant with the blooming red anemone—the "rose of Sharon."

BETHLEHEM

On the road to Jerusalem turn southward toward Bethlehem, passing Solomon's Pool. The first object sought there is naturally the Church of

the Nativity. This is perhaps the oldest Christian church in the world—and it certainly looks it; for the exterior of the church is very ancient in appearance. The interior is impressive. The building was constructed over the traditional birthplace of Christ. In the crypt is the Sacred Spot surrounded with lamps and religious decorations.

The land about Bethlehem is a contrast to the surrounding wilderness.

Just outside the town are fertile fields fenced in by walls, among them the "fields of Boaz" lying below the city in the direction of the Dead Sea. The name and the place recall the beautiful story of Ruth. As we go from Bethlehem toward the Dead Sea we find shepherds feeding flocks in green pastures. Then we come upon wilderness in earnest, where travel is difficult. This wilderness in the region of the Dead Sea is most desolate, and the desolation extends up to a short distance from Hebron, Bethlehem, and Jerusalem. It was in these dreary valleys that Saul hunted for David, and here it was that John the Baptist prepared for his mission.



THE CHURCH OF THE NATIVITY.
BETHLEHEM

THE DEAD SEA

The way from Bethlehem to the Dead Sea is all descent, and when we reach the shore of the sea we find ourselves 3,800 feet below Bethlehem, and 1,300 feet below the level of the Mediterranean Sea. The Dead Sea is well named. The water is so heavy with salt and other chemicals that no fish can live in it. It is so dense that it is difficult to swim in it, one's body floating on the surface as if it were cork.

THE JORDAN

From the point where the River Jordan flows into the Dead Sea it is about an hour's ride to the Jordan Ford. This spot is most interesting because of its association with John the Baptist and the baptism of Christ. The Jordan is for the



INTERIOR OF THE CHURCH
OF THE NATIVITY

The columns shown here are the original ones from Solomon's Temple. They were excavated and moved from Jerusalem to Bethlehem



BETHANY. In this village is located the supposed house of Mary and Martha

most part not a beautiful river. In all its course from the Lake of Galilee, sixty-five miles above, it is a rapid-flowing stream, not very clean, and unpleasant to drink on account of its saltiness. The current is swift, and its banks, grown thick with various small trees, are water worn as if by spring freshets. There are, however, some spots where the foliage is abundant and the current is retarded, and there we find a certain wild beauty.

The Jordan, from the time when the Israelites crossed it, has been not only a boundary between their land and the land of the enemy, but it has been a sacred stream as well. Elisha used it first for sacramental purposes, and since then its waters have always been regarded as holy.

Northwest from the Jordan Ford lies Jericho, now a city of ruins. The Jericho Road has been a famous one from earliest times. In the Old Testament times it was often used by Joshua. Later it was frequently traversed by Christ and His disciples. By the side



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JACOB'S WELL



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THE SHORE OF THE DEAD SEA

directly behind them is a small mosque which was constructed by the Mohammedans over the tomb of Lazarus.

Looking from Bethany toward Jerusalem we see the Mount of Olives, about 2,700 feet in altitude. It is barren and brown, like the other hills about Jerusalem; but there is still some cultivation on its slopes where a few olive trees may be seen. The roads leading north from Jerusalem are rough and difficult. Travelers from the north as a rule came down from Galilee or Samaria by way of the Jordan Valley, and then followed the Jericho Road up to Jerusalem. As we go north the hills grow higher, leading on to the great mountains and snow-capped Mount Hermon beyond.



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SUPPOSED HOUSE OF MARY AND MARTHA



THE RIVER JORDAN

of the road are the ruins of an inn, which is said to have been the scene of the parable of the good Samaritan.

BETHANY

The Jericho Road leads to the small town of Bethany, where Christ frequently stayed. There He was anointed by Mary with precious ointment, there was the house of Lazarus and there also was the scene of the ascension. The ruins of what is supposed to be Mary's and Martha's house may be seen there, and

Shechem, the old capital of the land and now the capital of the province, associated in mind with Abraham, Jacob, Joshua and Jeroboam, is set in a fertile spot near Mount Ebal, where there are many springs. Mount Ebal yields a magnificent view of the hills and valleys about, and nearby Ebal is the village of Sychar, where can be found Jacob's well. Above it is the ruin of an old church built years ago, a small chapel of which was constructed directly over the well.

Samaria is rich in historic associ-



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NAZARETH TOWARD MOUNT CARMEL

ations. It is an open country, with some fertile valleys, and was the scene of many biblical events and identified with many historical figures,—Ahab and Jehu, John the Baptist, and Herod the Great. Farther north is the province of Galilee, rich in holy memories.

NAZARETH

Nazareth is located in a basin surrounded on the north by high hills, from the summits of which the views in every direction are wonderful. There to the south is the plain of Esdraelon, fertile and fair; then Mount Carmel and the place of Elisha's sacrifice; over toward the east lies the valley of the Jordan and the range of Gilead. On the west is the great sea. To the north lie hills and valleys more fertile and better watered than any other part of Palestine.

Nazareth is a great center. It is the caravan route from Egypt to Damascus, a point of travel and meeting place for many of the nations of the earth. Nazareth was an important place, a center of interest and activity, when Christ was brought up from boyhood. Not far from Naza-



THE HOUSE OF SIMON THE TANNER,
JOPPA

reth is Cana of Galilee, associated with the record of the first miracle, that of changing water into wine at the wedding feast. And not far from there is the hill called the Mount of Beatitudes, where it is said the Sermon on the Mount was preached.

To the east of this lies the beautiful blue Lake of Galilee, in the valley of the Jordan, at this point 680 feet below sea level. It is a body of fine, clear, fresh water, full of fish, its sparkling surface extending for miles among the hills. In biblical times the shores of the Lake of Galilee were lined with villages and busy towns; for people were drawn to this beautiful lake from all quarters of the land. The soil was fruitful, and there were farms and vineyards, fig trees and olive trees, and many gardens. Now there is the native town of Tiberias, which was built on the site of an ancient city by Herod. That is all—that and melancholy

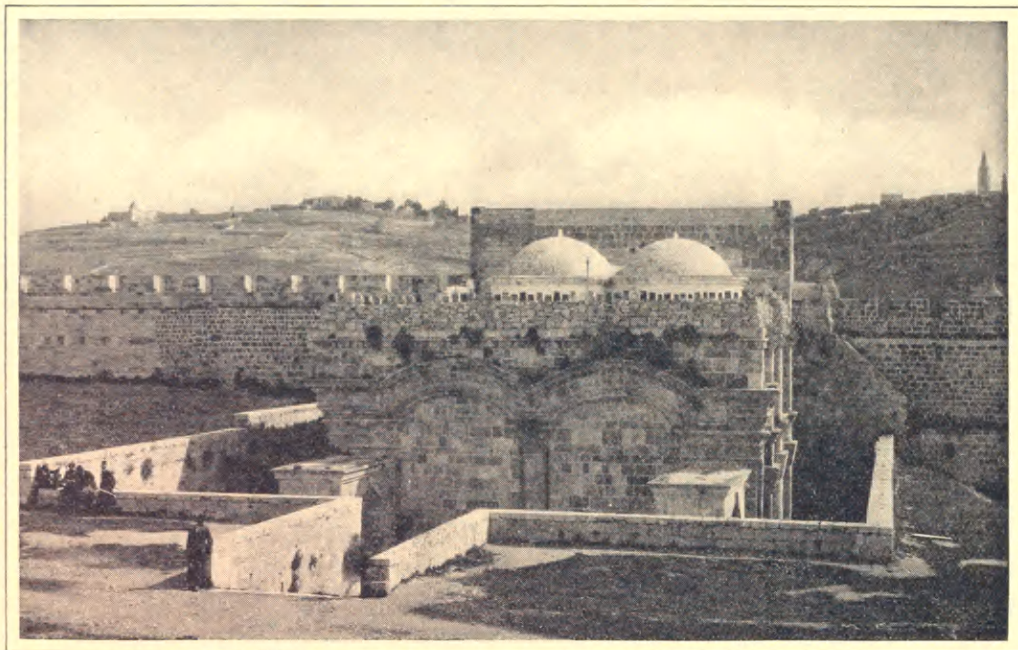


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THE POOL OF SILOAM



THE RUINS OF OLD JERICO



THE GOLDEN GATE, JERUSALEM. View of Garden of Gethsemane and Mount of Olives

ruins—to testify to the prosperous and happy lakeside life of years ago.

At the farthest northern point is Damascus, which is not really in the Holy Land, though the visitor to Palestine must see this important city. It is attractive in appearance and full of interesting activity. By the Arabs, Damascus is looked upon as an earthly paradise.

JERUSALEM

Returning south to the greatest center of interest in Palestine, we find ourselves gazing from the Mount of Olives on the walls and buildings of sacred Jerusalem. The first thing that we note is the mosque of Omar, which towers above the other buildings and stands upon the site of Solomon's Temple—an eloquent commentary on the changes in the history of Jerusalem. Solomon's Temple must have been superb, judging by the biblical description. The mosque that stands there now is a beautiful example of Arabian architecture. It stands directly above



THE GARDEN OF GETHSEMANE, JERUSALEM

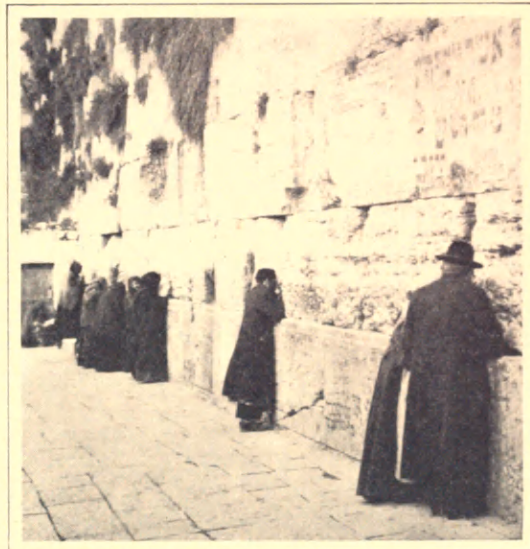


THE MOUNT OF OLIVES (center)
GARDEN OF GETHSEMANE (at the left)

the sacred rock on which it is said the Ark of the Covenant once rested.

From the great square of the temple the visitor turns to the Church of the Holy Sepulcher. The present structure was built in 1810 over the ruins of other and earlier buildings, the first of which was erected in 336 A. D. This church is built over the rock that held, so it is stated, the sepulcher of Christ. This is the generally accepted belief. There is, however, that other tomb on the north without the city wall called the Gordon Tomb, discovered by the distinguished British military commander, General Gordon. Some believe that the Gordon Tomb is actually the sepulcher that held Christ's body.

Almost every spot in Jerusalem breathes of sacred history. There is the gate where Saint Stephen was stoned to death; there goes the road down to Bethlehem which the wise men traveled to find the new born

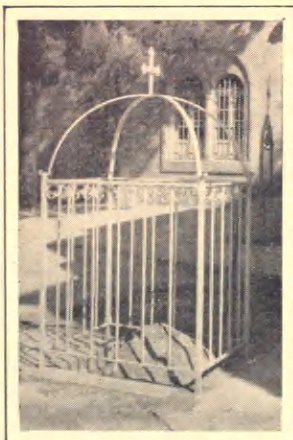


THE WAILING WALL, JERUSALEM
Where the Jews bewail the downfall of Jerusalem. This custom began as early as the middle ages



THE ROAD FROM THE MOUNT OF OLIVES TO THE GOLDEN GATE,
JERUSALEM

This is the road that was used by Christ on the first Palm Sunday



SACRED STONE ON THE
MOUNT OF OLIVES

Son of man. There is David's tower, the only one left of all the city's towers. There is the Pool of Gihon, built by Hezekiah; and there, most acute and poignant of all in its associations, is the Via Dolorosa, the Street of Sorrow, along which Christ labored when He was led out to be crucified. Outside the Damascus gate "there is a green hill far away" which many believe to be Golgotha, or Calvary, the place of the crucifixion. It is situated so that it can be seen from the city, from the Mount of Olives, and from Gethsemane. From a certain viewpoint this hill, partly cut away by a quarry, resembles to a striking degree



THE CHURCH OF THE HOLY SEPULCHER.
JERUSALEM

the form of a human skull. If it is truly the spot, called Calvary, it is indeed a fitting location for the center of the world's religious interest.

Go up to the Mount of Olives and gaze upon Jerusalem! Look down the road that leads to the city gate. Down that way Christ rode on what may be called the first Palm Sunday. The stone is there from which, it is said, He mounted on the back of an ass to ride into the city. Off to your right lies the Garden of Gethsemane, the scene of the betrayal by Judas Iscariot. And from there Christ was led to the city, taken before Pontius Pilate, tried, and condemned, and then, with His cross, He toiled through the Street of Sorrow and out to Golgotha, the "place of a skull." From the point where you stand the whole story is before you. You are in the very center of the theater of the world's supreme spiritual drama.



THE GORDON TOMB

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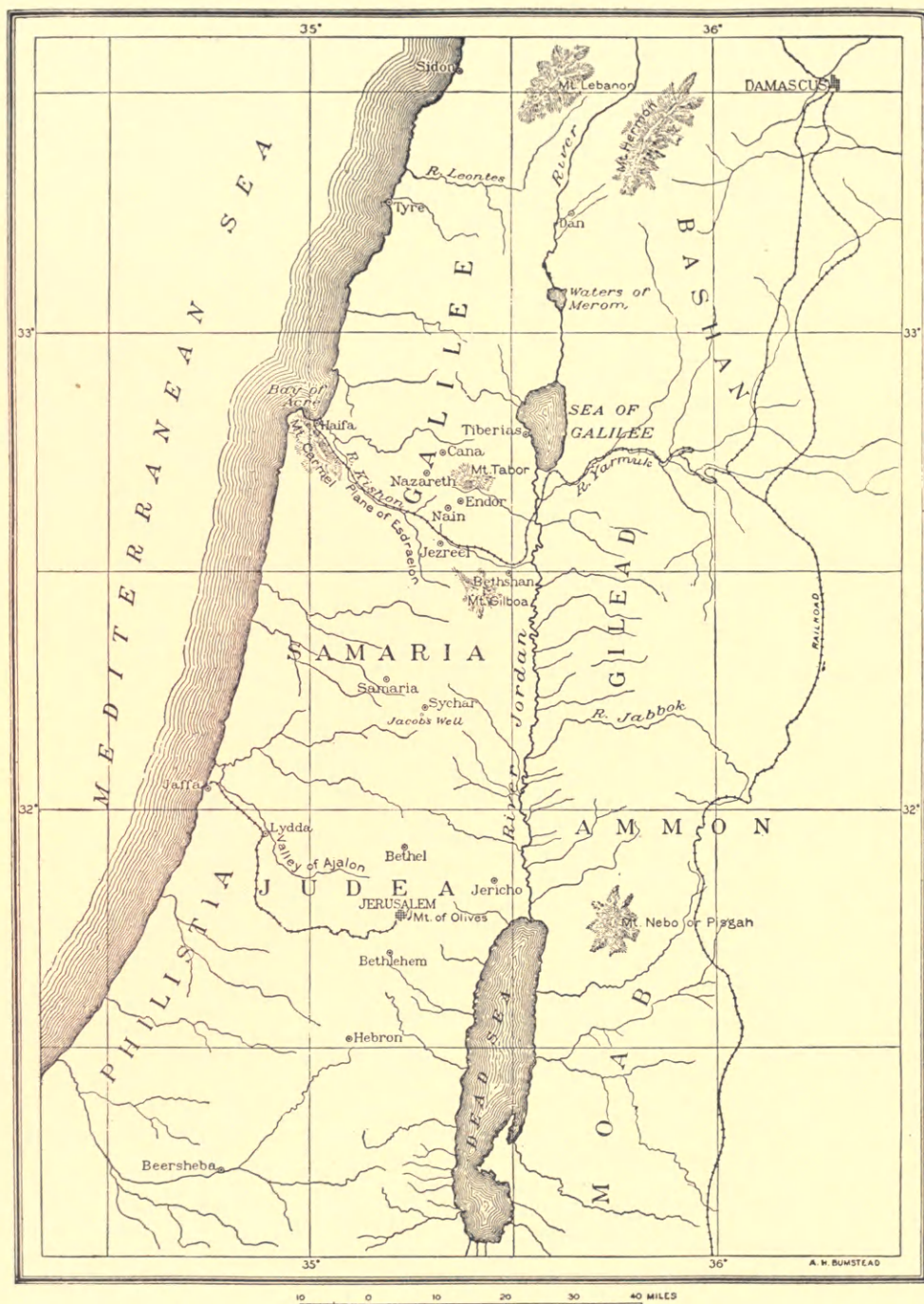
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Readers have occasionally asked us for a map. In some cases it has not been practical for the Mentor to publish a map. Suitable maps are not often to be had and the making of a special map—if it is to be an adequate and satisfactory one—is an expensive affair. An arrangement with the National Geographic Society enables us to publish in this number a map exactly suited to Mr. Elmendorf's article.

W. D. Moffat
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Dec. 15. JOHN MILTON

By Hamilton W. Mabie, Author and Editor.

There is a real timeliness in publishing in the last number of the year an article on the poet who composed the "Paradise Lost" and "Hymn on the Nativity." The gentle figure of the great Milton is pictured in sympathetic and appreciative lines by Mr. Mabie.

Jan. 1, 1916. JOAN OF ARC

By Ida M. Tarbell.

Miss Tarbell's article on Joan of Arc is another striking biographical portrait. In subject, in authority of authorship, and in the style of treatment it is remarkable.

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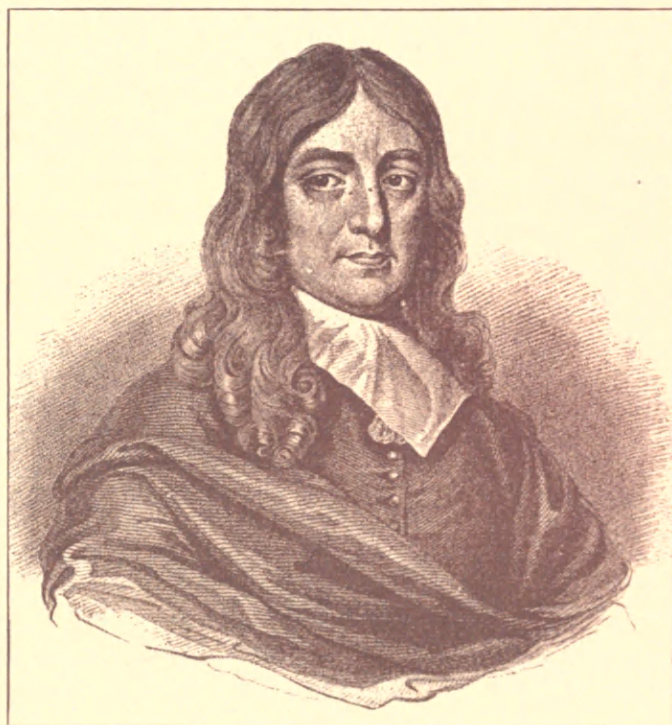
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JOHN MILTON

By HAMILTON W. MABIE
Author and Editor

DEPARTMENT OF
LITERATURE

VOLUME 3
NUMBER 21

FIFTEEN CENTS A COPY

The Magic of Milton



THE effect of the poetry of Milton is produced, not so much by what it expresses, as by what it suggests: not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the Iliad. Homer gives him no choice, and requires from him no exertion, but takes the whole upon himself, and sets the images in so clear a light that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the key-note, and expects his hearer to make out the melody.



WE often hear of the magical influence of poetry. The expression in general means nothing; but, applied to the writings of Milton, it is most appropriate. His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced, than the past is present and the distant near. New forms of beauty start at once into existence, and all the burial-places of the memory give up their dead. Change the structure of the sentence: substitute one synonym for another, and the whole effect is destroyed. The spell loses its power; and he who should then hope to conjure with it would find himself as much mistaken as Cassim in the Arabian tale, when he stood crying, "Open Wheat," "Open Barley," to the door which obeyed no sound but "Open Sesame."

T. B. MACAULAY.

JOHN MILTON

By HAMILTON W. MABIE

Author and Editor



MENTOR GRAVURES

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THE AGE OF
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Milton at Home



MENTOR GRAVURES

MILTON'S COTTAGE

MILTON DICTA-
TING "PARADISE
LOST" TO HIS
DAUGHTERS

JOHN MILTON

By P. Krämer



THE MENTOR · DEPARTMENT OF LITERATURE
DECEMBER 15, 1915

"He knew himself to sing and build the lofty rhyme."—*Lycidas*

THE Puritans objected to the observance of Christmas, and it seems, therefore, incongruous that the noblest Christmas poem in English came from the hand of the foremost Puritan poet. But one must remember that it was written in youth, while Milton was still under the influence of the joyous spirit of the Elizabethan singers, to whom poetry was a music not yet set to religious themes. Those who feel that in spite of "Paradise Lost" Milton would have been a greater poet if he had been born before the fierce disputatious age of the Revolution base their judgment on the beautiful lyrical pieces of the golden days before the storm broke on the garden and silenced the birds. The "Hymn on The Nativity," written at Christ's College, Cambridge, by an undergraduate, is not far from the conventional poetry of the period; but as the poet rises to his theme he shows himself the master of a very noble style. The imagery is rich and impressive, and the rhythm predicts the splendid stateliness of the poet's later work. It is not a Christmas song after the manner of the earlier Christmas songs: it is a hymn fit for cathedral organs.

Milton is, after Shakespeare, the greatest figure in English literature; but he is a solitary figure. Everybody who knows anything about



MILTON AS A CHILD

in homes of leisure; and Milton's poetry and prose have the dignity and volume of the organ.

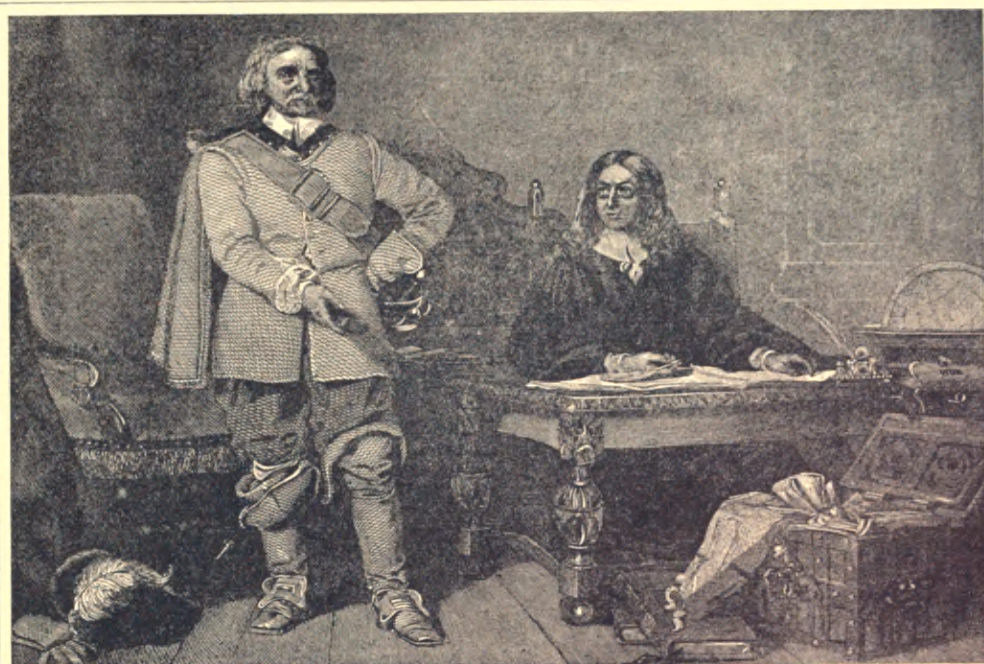
MILTON'S YOUTH

And Milton was not easy of access to the men and women of his time. He was courteous; but his manner was dignified rather than cordial. In person, as in his work, he had what Mathew Arnold has called the grand manner. He was a boy of singular beauty and a youth who could play the role of poet without dressing for the part; but he seems always to have been reserved and self-contained. The austerity of his later years probably did not surprise his fellow undergraduates in Christ's College, Cambridge, where the purity of his life, his beauty, and his refinement of manner prompted them to call him the "Lady of Christ's." But although stiff and formal, and with the tendency to rigidity which advancing years brought to Wordsworth, Milton was neither self-contained nor of a cold temperament: he was a very human person, passionate in opinion, violent in speech, and by no means easy to live with. He wrote some of the noblest lines in English, and both in prose and in verse attained the loftiest eloquence; but he was also a master of the art of abusing his adversaries, and his opinions were very much colored by his feelings and personal experiences.

He lived in a revolutionary age in religion, art, and political history; he was a poet, a scholar, a schoolmaster, a pamphleteer,



MILTON AT TWENTY



OLIVER CROMWELL, AS PROTECTOR OF ENGLAND,
DICTATING TO MILTON

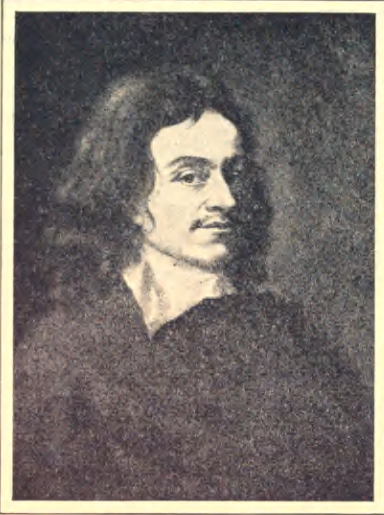
This was during Milton's service as secretary for foreign
tongues and before blindness overcame him

an office holder. In his later years he fell on evil times: the Commonwealth which he had served with noble ability disintegrated, the king came back, Milton was driven into hiding, he was overtaken with blindness, his wives died, and his daughters rebelled against the rigorous discipline of their home. But bereft and smitten he created, in the darkened years, the great work of which he dreamed in his youth and to which he dedicated his life.

That life divides itself into three periods: his youth fell in the closing years of the Renaissance; his maturity spanned the Puritan age; and he died under the Restoration. He was born on Bread Street, London, in 1608, the year in which Shakespeare left London and returned to Stratford, where he died eight years later. The Mermaid Tavern was not far from Milton's house, and Shakespeare, on one of his visits to London, Jonson, Beaumont, Fletcher, and other famous poets or wits who met in the old inn, may have seen the beautiful boy who was to write "Paradise Lost" playing in the streets.



AN ITALIAN LADY FINDS YOUNG
MILTON, SLUMBERING
An incident of the poet's life in Italy



JOHN MILTON

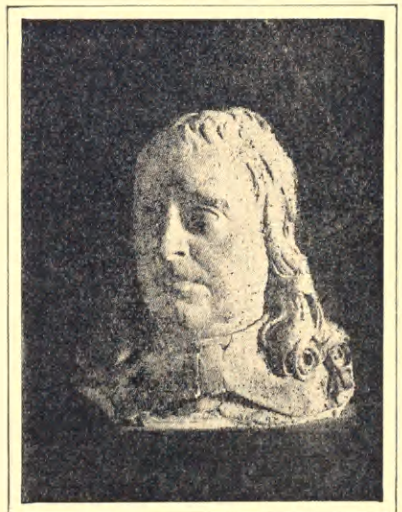
There was little time for play in Milton's life, and little inclination to play in his temperament: he was an arduous and tireless worker, whose inspiration was intermittent but whose life was vital with passionate endeavor. He came at the end of the great playtime of the Renaissance, when men met the challenge to daring, imagination, and action with splendid audacity, and counted no price too great to pay for achievement.

We think of Milton as the author of an epic dealing with the most tremendous issues of life; but it is quite possible that another century will care more for "Lycidas," "Il Penseroso," and "L'Allegro" than for "Paradise Lost," and think of him as most happily the poet in his lyrics rather

than in his epics. He was a studious boy at St. Paul's School in London, and an ardent lover of books at Christ College, Cambridge, and he had, even in youth, a settled determination to contribute a great work to English literature. His personal standards were high, for he regarded himself as set apart for a great mission; but his virtue bore the traces of the growing Puritan spirit,—it was serious and self-conscious.

EARLY POEMS

The happiest period in Milton's life and in his art were the years between 1632 and 1638 when his father was living at Horton, a little village not far from Windsor. The joy in life and the sense of freedom which gave a glowing impulse to poetry in Shakespeare's time were sinking, but not yet extinguished; and Milton's youthful genius responded to them with a group of poems in which tenderness and grace set seriousness of mood to a music at once sweet and solemn, like a lovely song heard in the woods at twilight. In this brief prelude to the years of strife that followed, full of polemical bitterness and passionate animosities, Milton's genius had the spontaneity and gaiety of mood which come even to great poets only in their happiest hours. The lines on Shakespeare, "Dear Son of Memory, great heir of Fame," have something of the artifice of the seventeenth century poets; but they have a lofty air, and the



THE HOLLIS BUST OF MILTON
This bust, which was taken from life, is
in Christ's College, England

grand manner was already within reach of the young poet. The "Sonnet to the Nightingale" seems to foretell the sweetness and grace of Herrick:

O Nightingale that on yon blooming spray
Warblest at eve, when all the woods are still,
Thou with fresh hopes the lover's heart dost fill,
While the jolly hours lead on propitious May.

"L'Allegro" and "Il Penseroso" have often been described as contrasted studies of day and night after the manner of Thorwaldsen's bas-reliefs. They are rather the records of two very different moods which often alternate in the life of men and women of artistic temperament.

"L'Allegro" is a jubilant celebration of the mood which welcomes the morning when the lark begins his flight, and the happy procession of sights and sounds in the woods and fields follows singing across the day. "Il Penseroso" is hushed and still: to the mood of exaltation has succeeded the mood of meditation, never far from melancholy. The imagery is no longer taken from "the hours that shine": one walks in the stillness of moonlight, hears the far-off curfew sound, sees the great stars moving across the night, watches the pageant of history, and sees again that

... gorgeous Tragedy
In sceptred pall comes sweeping by.

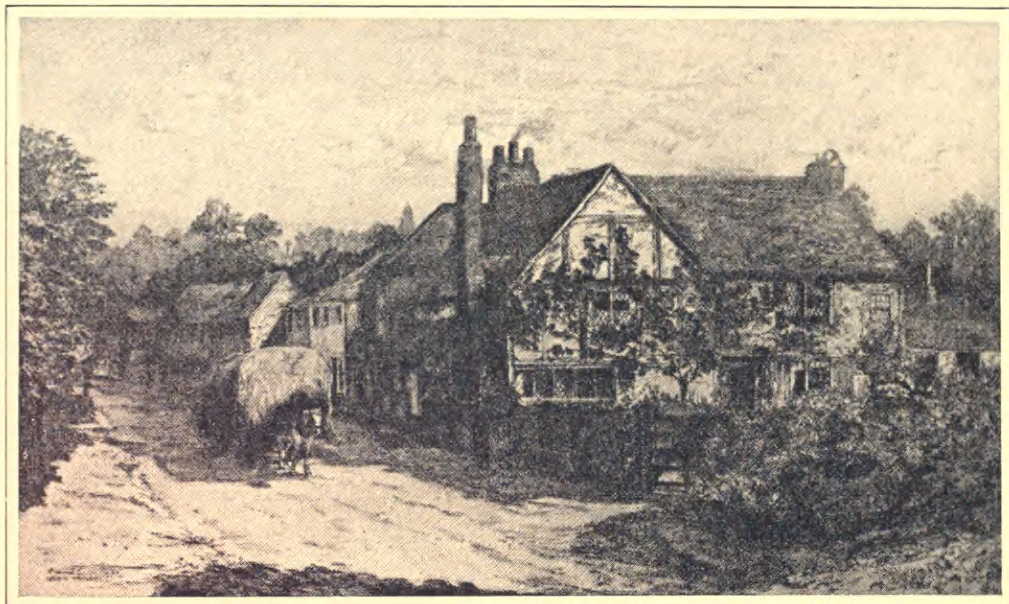
These beautiful poems are somewhat overlaid, after the manner of the time, with classical allusion; but it is a mistake to call them descriptive poems. There are lines in which natural incident and appearance appear in magical beauty and completeness; but Milton was not a poet of Nature, and the landscape was to him not a thing apart from man, as it was to Wordsworth, nor a vital background of life charged with a tender and appealing life of its own, as it was to Burns. It was, rather, a storehouse of imagery and illustration which subtly matched and expressed human emotions and moods.

The Elizabethan age delighted in elaborate spectacles, out-of-door *fêtes*, in which a lovely natural background served as the setting for a poetical drama. It is a curious fact that the great Puritan poet gave England, in "Comus," one of the last of the masks which embodied the extravagance and luxury of a pleasure-loving court and people.



MILTON'S HOUSE, LONDON

The tree in the foreground was planted by the poet



THE HOME OF MILTON, CHALFONT, ST. GILES, AS SEEN FROM THE ROAD

In 1637 a college friend of Milton's went down with a sinking ship in the Irish Sea. The event was commemorated by the publication of a little volume of verse written by Cambridge men. In a mass of uninspired verse "Lycidas" suddenly rises like a mountain over the monotony of a plain. It has the tinge of melancholy, the pensive beauty of elegy, but breaks away from the formalism of the period and reveals the passion and power of the poet of genius. The beauty-loving sixteenth century and the serious-minded seventeenth century meet in it: when Milton wrote again they had parted company.

LYCIDAS

"Lycidas" was written in 1637, "Paradise Lost" was begun in 1657; in those twenty years England passed through the throes of the Revolution, Puritanism dethroned Charles I, made Cromwell practically a dictator, disestablished the church, and in religion and politics divided Englishmen into warring factions. In this stormy struggle Milton became a passionate advocate of liberty in church and state, an eloquent defender of the Commonwealth, a writer of prose of commanding ability. He ceased to be a poet and became a radical reformer. When he returned to poetry he was a man of passionate seriousness of mood, of deep moral convictions,—the poet of the Puritan spirit.

MILTON IN ITALY

Between the studious quiet of the years at Horton and the tumult of civil strife Milton, like many fortunately situated and ambitious young Englishmen of the time, made a pilgrimage to Italy, the mother-country of modern intellectual freedom and of art. Since the time of Surrey, young

men of imagination had gone to Italy as young Americans of scholarly ambitions once went to Germany. Italy was then far in advance of western Europe in the gentler arts of civilization. The energy of the revival of classical leaning had spent itself; but the country was rich in ancient and later works of art, and the traditions of literary and scholarly activity were organized into academies and learned societies,—often devoted to the frivolities of knowledge, but full of charm to a cultivated Englishman. In Florence, Rome, Naples, the young poet was a distinguished guest, much flattered in Latin poems, which were doubtless pleasant reading even to a serious-minded youth of rigid standards and tastes. A trip to Genoa and Palestine was abandoned because the situation in England was becoming increasingly serious. An interesting incident on the homeward journey was the meeting of Milton and Galileo in Florence.

MILTON AS A WRITER OF PAMPHLETS

There was always something of the schoolmaster in Milton, and during the ten years which followed his return to England in 1639 he was a school teacher and a writer of polemic pamphlets. Many critics have lamented the loss to poetry of the poet's devotion to the public interests of the time; but he was a man as well as a poet, and the unrest of those years would have drawn from devotion to art a much less eager spirit than his. His active and passionate nature sent him into the heart of



MILTON'S COTTAGE AND GARDEN. AT CHALFONT, ST. GILES



MILTON AT SIXTY

the fray. He wrote pamphlets attacking the form of government of the Church of England with such bitterness that one of the archbishops described him as a "grim, lowering and bitter Fool."

Then he married Mary Powell, a girl of seventeen, daughter of a Cavalier squire. The young bride ran away to her home before the honeymoon was over; whereupon the poet wrote a fiery defense of divorce for incompatibility. There was no doubt fault on both sides; but in his happiest moods Milton could not have been easy to live with. Doctor Garnett has well said: "His famous 'He for God only, she for God in him' condenses every fallacy concerning woman's relation to her husband and her Maker."

Milton wrote also on education, a noble plea for freedom of printing and toleration in matters of opinion in the "Areopagitica"; in 1649 he startled England by a defense of regicide, followed later by a savage attack on the dead Charles I in "Ikonoklastes." Salmacius, a famous Latin scholar in Holland, writing as the advocate of Charles II, who was in exile, presented the cause of the monarchy, and Milton replied with a "Defence of the English People," in which the principles for which the writer stood were almost buried in personalities and abuse, in keeping with the practice of the age, but lamentably below the level of Milton's intellect. Meanwhile he had been appointed Latin secretary to the Council of State, and conducted correspondence with foreign governments and framed replies to serious attacks on the government. His work in poetry during this period was limited to a few sonnets, personal or political. Of the personal sonnets the finest is that "On His Blindness" which closes with the famous line:

They also serve who only stand and wait.

Of the political sonnets, that "On the Late Massacre in Piedmont" became, Wordsworth declared, "a trumpet whence he blew soul-animating strains, alas, too few." He had been warned that his work on the "Defence of the English People" would cost him his sight; but he felt that a great public duty had been laid on him, and he made the sacrifice deliberately. By 1652 he was totally blind, and two devoted assistants relieved him of details and routine. Many distinguished visitors sought him; and,



STATUE OF MILTON

undismayed by his first experience, he married twice in these darkened years and was fortunate in both marriages.

IMPRISONED AND FINED

He fell upon evil times: the Commonwealth was overthrown and the king was brought back to London. There could hardly have been a greater contrast than between the blind poet who had defended the killing of kings and Charles II, the accomplished pleasure lover, of whom it

was said that he never said a foolish thing nor did a wise one. Many men less offensive than Milton were severely punished; but beyond four months' enforced seclusion and the payment of a fine he suffered no penalty. The tumult of the age receded from the blind poet, and the great work of which he dreamed in his youth began to take shape in his mind. His imagination craved a great theme, and many subjects appealed to him: he finally decided on the Fall of Man and the Redemp-



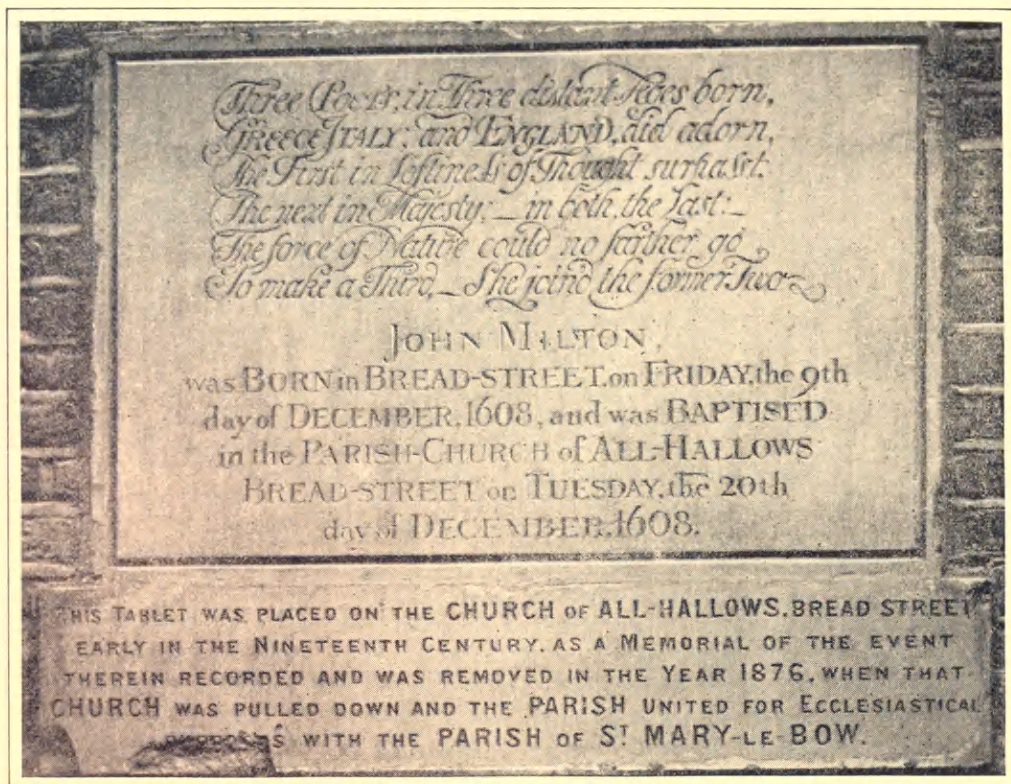
THE POET AT THE ORGAN

tion as possessing supreme interest for all men. It was the most sublime story in the literature of the world, and it offered the greatest opportunities for poetic treatment. It set upon the stage the two most striking figures of which the human imagination had conceived, and it dealt with the conflict between good and evil, the supreme mystery of life.

PARADISE LOST AND PARADISE REGAINED

"Paradise Lost" was finished in 1665 and was published in September, 1666, the year made memorable by the plague and the great fire in London. Five pounds, about twenty-five dollars, was paid to the author on publication, and he was assured of the payment of a similar amount for each succeeding edition up to twenty pounds. The first edition of thirteen hundred copies was sold in eighteen months. "Paradise Regained" was written before the publication of "Paradise Lost," but was not published until 1671.

The earlier poem is much the greater of the two in sustained power of imagination and in nobility of style. The religion of the Puritans was



THE MILTON TABLET ON THE CHURCH OF ALL-HALLOWES, LONDON

The other two poets referred to, are Homer, to whom is attributed the Iliad, and Dante, author of the Divine Comedy

that of the Old Testament, and Milton was far more successful in dealing with "powers and principalities" than in dealing with love. His portraiture of Satan is far more convincing than his portraiture of Christ. These poems are generally classed as epics; a word which describes "Paradise Lost" more accurately than "Paradise Regained." In the epic the story is more important than the characters; in the drama the characters are more important than the story. The distinction cannot be applied too literally, for in the earlier poem there are many dramatic passages; in the later poem there is a great deal of dialogue and description. The story of the Temptation is told with less vigor and greater simplicity.

THE GREATNESS OF PARADISE LOST

In "Paradise Lost," notwithstanding obvious defects, one is conscious of an air of greatness both in theme and in style. In harmony and music of English no other poem is to be classed with it. It is a classic of what Arnold called the grand style, in which majesty and beauty, march of imagery and music of cadence, are blended in lines which have not only strength but magical loveliness.

At that time all forms of poetry except the drama were written in rhyme; and in writing "Paradise Lost" in blank verse, Milton shocked the professional traditions of his art as severely as Dante shook the traditions of the Italian school when he wrote "The Divine Comedy" in Italian instead of Latin. To many people of taste "Paradise Lost" was for this reason as radical and as defective in form as were Whitman's poems to a host of American readers, accustomed to the orthodox forms with which the New England poets had continued the English tradition. Notwithstanding this innovation, the majesty of "Paradise Lost" was at once recognized by so great a critic and writer as "Dryden." That thirteen hundred copies of the poem were sold in eighteen months is sufficient evidence of its success.

It was a long way from the "Story of King Arthur" to the "Fall of Man" and the "Origin of Sin"; and it registers the development of Milton's mind and thought. He choose what was to his generation the supreme subject of human interest; and it was fortunate that he did, because the greatness of "Paradise Lost" depends as much on the greatness of the theme as on the greatness of its art.

"Samson Agonistes," published in 1671, closed Milton's career as a poet with a tragedy the severity of whose form does not conceal its disclosure of the poet's experiences in the somber years of lost sight and ruined hopes for liberty in England.

These poems, it must be remembered, were not written: they were dictated, ten, twenty, or thirty lines at a sitting, "leaning back obliquely in an easy chair, with his leg flung over the elbow of it." He died on the eighth of November, 1674, and his body was followed by a great crowd to St. Giles, Cripplegate, where it was interred in the chancel.



MILTON AT SIXTY-TWO

SUPPLEMENTARY READING

INTRODUCTION TO PROSE AND POETICAL WORKS OF JOHN MILTON

By Hiram Corson

MILTON

By Stopford A. Brooke

ESSAY ON MILTON

By T. B. Macaulay

AGE OF MILTON

By J. H. B. Masterman

JOHN MILTON

By W. P. Trent

MILTON AS SCHOOLBOY AND SCHOOLMASTER

By A. F. Leach

MILTON

By Richard Garnett

CRITICISMS ON MILTON

By J. Addison

JOHN MILTON

By M. Pattison

GREAT WRITERS (Chapter on Milton)

By George Woodberry

LIFE OF MILTON

By Dr. Samuel Johnson



THE OPEN LETTER



What kind of a man was John Milton? Most of us cannot picture the author of "Paradise Lost" as a real human being. Too many of us set him apart on an Olympian height—and, incidentally, on a top shelf—and leave him there. It is hard for us to get at the real personality of a literary immortal. An eminent critical writer of seventy years ago made the observation that all biographies are, more or less, skeletons, and that this is notably true in the case of distinguished men. It is remarkable, he states, that the four greatest of all poets, Homer, Dante, Shakespeare, and Milton, are those of whom the least has been told us and the incidents of whose private history are most scanty and uncertain. Homer, he remarks, is a little more than a voice lonely, melancholy, and powerful. Dante is surrounded by darkness and his personality is that of a shade. Shakespeare has been described as a "rich and modest benefactor who knocked at the door of the human family by night—threw in inestimable wealth—fled—and the sound of his footsteps was all the tidings he gave of himself." Of Milton what we know is sufficient only to make us regret that we know no more.

★ ★ ★

The critics and commentators have set Milton apart upon consecrated literary ground. But forget the critics and come closer. You will find that Milton was a most human man. He was not a mere student and a recluse. He loved music and outdoor life. He mingled freely among his fellows, and he was personally liked by many. As a young man he was attractive in his appearance and an object of interest to womankind. He was a many sided man, a man of strong convictions—and he had a temper. He saw mankind in a clear-eyed, simple, wholesome way, undaunted by titles—and he judged his fellowmen with strict unswerving justice.

His life was as lofty as his genius, and his conversation as rich as his poetry. His literary ideals were as pure and as uncompromising as his religion, and his literary expression was a stream of exalted and splendidly sustained melody.

★ ★ ★

If you would find John Milton, look for him in his works. Many of us know him only through the large, flat, parlor table edition of "Paradise Lost," illustrated by Dore, and more of us look at the pictures than read the text. Pass the pictures next time and try Milton's poems. There is literature that we read and are through with when read. There is literature that we absorb and that becomes part of our lives—and such is the poetry of Milton. A single personal instance illustrates this. I have read Milton's Hymn on the Nativity through every Christmas Eve for fifteen years. Try it, reader of *The Mentor*. Read it alone if you live alone. Read it in your family if you enjoy the happiness of a family home. Read it as you would sing your Christmas songs—as part of the Yuletide ritual. It broadens and enriches the Christmas festival:

"It was the winter wild,
While the heaven-born child
All meanly wrapt in the rude manger lies:
Nature, in awe to him,
Had doff'd her gaudy trim,
With her great Master so to sympathize:

.

No war, or battle's sound,
Was heard the world around;
The idle spear and shield were high up hung;
The hooked chariot stood
Unstain'd with hostile blood;
The trumpet spake not to the armed throng;
And kings sat still with awful eye,
As if they surely knew their sovran Lord was by.

But peaceful was the night,
Where in the Prince of light
His reign of peace upon the earth began."

.

Have not these lines a special meaning for us in the present year?

W. S. Moffat

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33. Beautiful Buildings of the World	65. The Story of the Rhine	

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Jan. 1, 1916. JOAN OF ARC

By Ida M. Tarbell.

Miss Tarbell's article on Joan of Arc is another striking biographical portrait. In subject, in authority of authorship, and in the style of treatment it is remarkable.

Jan. 15. FURNITURE OF THE REVOLUTIONARY PERIOD.

By Esther Singleton.

Miss Singleton told the readers of The Mentor about American Colonial Furniture in a former number. As she states, there is no furniture after the American Revolution that could be called "Colonial," for then our nation became a republic.

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52 EAST 19th STREET, NEW YORK, N. Y.

Statement of the ownership, management, circulation, etc. of The Mentor, published semi-monthly at New York, N. Y., for October 1, 1915, required by the Act of August 24, 1912. Name of Editor, W. D. Moffat, 52 East 19th Street, New York, N. Y.; Managing Editor, W. D. Moffat, 52 East 19th Street, New York, N. Y.; Business Manager, Thomas H. Beck, 52 East 19th Street, New York, N. Y.; Publisher, Thomas H. Beck, 52 East 19th Street, New York, N. Y. Owners: American Lithographic Company, 52 East 19th Street, New York, N. Y.; C. Eddy, L. Ettlinger, J. P. Knapp, C. K. Mills, 52 East 19th Street, New York, N. Y.; M. C. Herzog, 28 West 10th St., N. Y. City; William T. Harris, Villa Nova, Pa.; Mrs. M. E. Herppelheimer, 51 East 58th Street, New York, N. Y.; L. Schumacher, Mount Vernon, N. Y.; Samuel Untermyer, 37 Wall Street, New York, N. Y. Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of the total amount of bonds, mortgages or other securities: None. Thomas H. Beck, Publisher, Sworn to and subscribed before me this 15th day of September. J. S. Campbell, Notary Public, Queens County. Certificate filed in New York County. My commission expires March 30, 1917.

THE MENTOR

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Happy New Year

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THE MENTOR



The Statue by Ray Rivoire

JOAN OF ARC

By IDA M. TARBELL
Author and Editor

DEPARTMENT OF
BIOGRAPHY

VOLUME 3
NUMBER 22

FIFTEEN CENTS A COPY

The Maid of Orleans



WHAT is to be thought of *her*? What is to be thought of the poor shepherd girl from the hills and forests of Lorraine, that—like the Hebrew shepherd boy from the hills and forests of Judea—rose suddenly out of the quiet, out of the safety, out of the religious inspiration, rooted in deep pastoral solitudes, to a station in the van of armies, and to the more perilous station at the right hand of kings?



THE boy rose to a splendor and a noonday prosperity, both personal and public, that rang through the records of his people, and became a by-word amongst his posterity for a thousand years, until the sceptre was departing from Judah. The poor, forsaken girl, on the contrary, drank not herself from that cup of rest which she had secured for France.



PURE, innocent, noble-hearted girl! . . . This was amongst the strongest pledges for *thy* truth, that never once didst thou revel in the vision of coronets and honor from man. . . . To suffer and to do, that was thy portion in this life; that was thy destiny; and not for a moment was it hidden from thyself.



GREAT was the throne of France even in those days, and great was he that sat upon it: but well Joanna knew that not the throne, nor he that sat upon it, was for *her*; but, on the contrary, that she was for *them*; not she by them, but they by her, should rise from the dust. Gorgeous were the lilies of France, and for centuries had the privilege to spread their beauty over land and sea; . . . but well Joanna knew, early at Domrémy she had read that bitter truth, that the lilies of France would decorate no garland for *her*. Flower nor bud, bell nor blossom, would ever bloom for *her*!

THOMAS DE QUINCEY

JOAN OF ARC

By IDA M. TARBELL



MENTOR

GRAVURES

JOAN OF ARC

By Foyatier

JOAN OF ARC

By J. Rouleau

JOAN OF ARC

*By Princess Marie of
Orleans*



Joan of Arc

From a Drawing by George Alfred Williams



MENTOR

GRAVURES

JOAN OF ARC

By Henri Chapin

THE MAID OF
ORLEANS

By R. Wheelwright

JOAN OF ARC

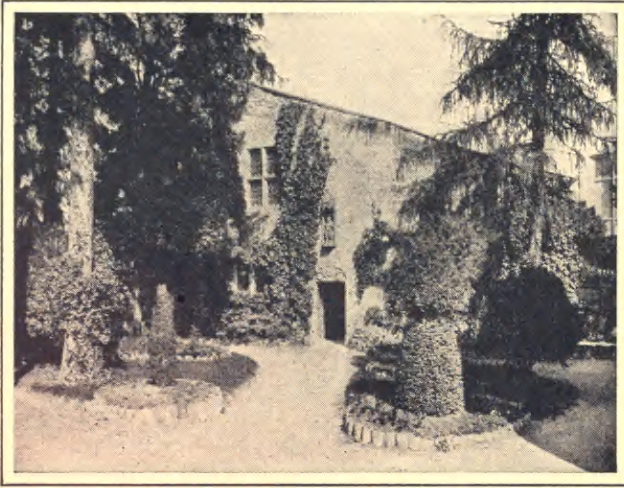
By Jules Bastien-Lepage



THE MENTOR • DEPARTMENT OF BIOGRAPHY JANUARY 1, 1916

ASIDE from the story of the Christ there is none in history which offers so complete a picture of the heights and depths of human character as that of Joan of Arc. So perfect is its symbolism that one coming for the first time to the records of the world might well believe it the invention of some consummate master of the intricacies of human nature, intent on showing to men the extremes of evil and of good of which they are capable.

Full of subtleties and mysteries as the story is, there is none in history more perfectly documented. We have not merely the proofs of what the Holy Maid claimed to be and what she did, but the details of her childhood, the inmost experiences of her spiritual and physical life. And these events and experiences stand on the evidences of not one, but of many, of those who were with her from her birth on January 6, 1412, in the little village of Domrémy, some 125 miles southeast of Paris, to the day nineteen years later, when, before the eyes of a great multitude of the people of Rouen (roo-ong), she was burned at the stake. She suffered her fate because a body of eminent lawyers and divines had found that she was, as their restrained and Christian language has it, "a liar, an inventor of revelations and apparitions, a deceiver, pernicious, presumptuous, light of faith, rash,



THE HOME OF JOAN OF ARC AT DOMRÉMY, FRANCE

A modern Photograph

superstitious, a soothsayer, a blasphemer against God and His saints, a contumner of God even in His sacraments, a prevaricator of divine law and of sacred doctrines and of ecclesiastical sanction, seditious, cruel, apostate, schismatic, having committed a thousand errors against religion, and by all these tokens rashly guilty towards God and Holy Church!"

THE VOICES

The girl against whom these vindictive and hysterical

charges were made was of peasant origin, not yet twenty years of age, and knew not A from B. She had come to her cruel end because from the time she was thirteen she had heard Voices—the Voices of saints—which she never had doubted had come from God and had never failed to obey, though the orders they gave her were so extraordinary that they had at the beginning filled her with terror. She had wept and pled her youth, her ignorance, her unfitness for the mission on which they would send her.

It was an amazing mission; nothing less than to save France from the clutches of England. Her instructions were detailed. She was to go to the governor of a nearby town and ask for an escort to conduct her to Charles VII, who called himself king of France, though he had never been crowned. She was to go to Charles and announce herself as sent by God to raise the siege of Orléans and to conduct him to Rheims (Reemz), where he was to be crowned. The English in the end were to be driven from all France, the Voices assured her.

To Joan of Arc this mission was of supremest importance. She lived in the path of war, and, like many a Belgian, a French, or a Polish girl of today, she had seen her village sacked, her family and her friends obliged to flee saving what they could. Domrémy lived in constant danger of the Burgundian allies of England and of all the pitiless ruffian war breeds. Joan was an ardent patriot and suffered with her country; she loved her king too, looking on him as sent of God. To rescue him was the noblest work which one could be given. After the first revolt she



THE DOORWAY TO THE HOUSE

accepted the call without misgivings. It was not for her to question Voices sent by God.

The key to the career of Joan of Arc is this unfaltering confidence. She did things from the start utterly preposterous by human standards of conduct. What more unlikely of success than that the governor of a tormented district should turn over for the asking to a child of seventeen, of whom he had never heard, an escort to take her to the king of the land! yet the governor of Vaucouleurs (vo-koo-lurr) did this: not on the first or second asking, to be sure, but on the third, and Joan had never doubted that she would get her escort—"the Voices had told me it would be thus."

THE MAID AND THE KING

Her mind was so full of the command laid upon her that once accepted nothing could divert or frighten her. One might expect a girl of her origin to be awestruck at the thought of presenting herself before a court and a king; but not Joan. She passed unabashed through the throng that had gathered to witness her first meeting with Charles, and kneeling told him composedly, "Most noble Lord Dauphin, I am come, and am sent to you from God to give succor to the kingdom and to you."

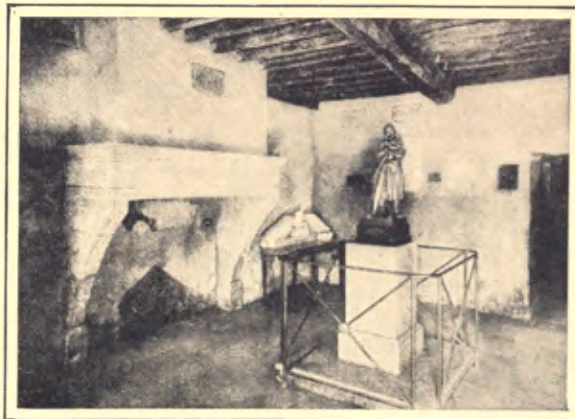
She won Charles from the start, for he was much of a person in spite of his vacillating and his weakness, and he answered to the nobility of her call. She won the better part of his court, and as for the people they flocked to her. She was sent to be examined by experts in law and religion; for without assurance that her Voices were indeed from God Charles did not dare risk it. Joan might of course be what the English and the cynical of the court declared,—a witch and her Voices of the devil.

For six weeks the girl was questioned by the ablest lawyers and churchmen of the kingdom. A selected body of women gave her a physical examination. The end of it was complete justification: "It is found and hereby declared that Joan of Arc, called the Maid, is a Christian and a Catholic, and that there is nothing in her presence or her words contrary to the faith, and that the king may and ought to accept the succor



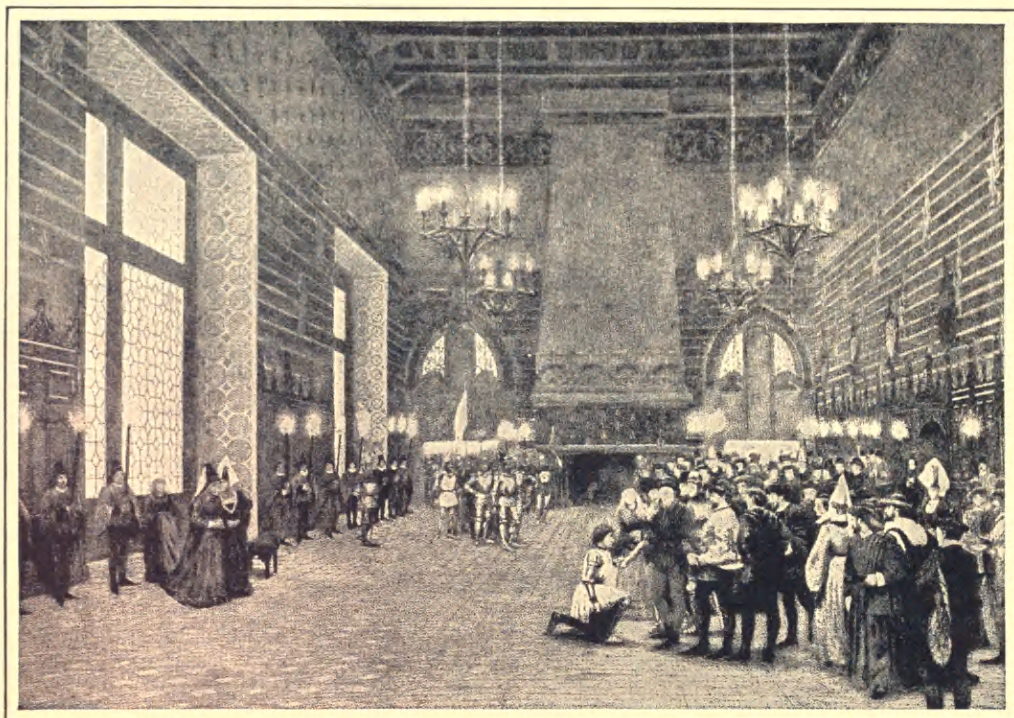
JOAN OF ARC

Admonished by an angel to liberate France by the sword. From the painting by J. E. Lenepveu



THE ROOM IN WHICH JOAN WAS BORN

She was born at Domrémy, France, on January 6, 1412



THE GRAND HALL OF THE PALACE AT CHINON (Shee-nong)
Where Joan first met Charles VII. From the painting by P. Carrier-Belleuse

she offers; for to repel it would be to offend the Holy Spirit, and render him unworthy of the aid of God."

Before this ratification all opposition to Joan fell. She was proclaimed by the king as one sent by God to assist him. She was given armor, a guard, soldiers, and under her orders a theatrical campaign was conducted. Orléans fell before her; though it was so invested that Charles had ceased to hope for its recovery. The winning of Orléans converted some who had doubted her in spite of learned jurists and theologians. It was with them as with d'Aulon, her steward: "It was not possible for so young a maid to do such things without the will and guidance of our Lord." Those who, because of personal ambition, did not believe in her, those who hated her purity and the habits of restraint and temperance she imposed on the army, those who called her witch, still did not dare oppose her openly. She *might* be from God, and whether she was or not she was in the saddle, adored of the people, supported by the king, a terror to the English.



KING CHARLES VII
OF FRANCE
From an engraving

CORONATION OF CHARLES VII.

The complete ascendancy Joan of Arc had won in France in two months from the time of her first interview with the king lasted from the fall of Orléans to the coronation of Charles at Rheims, on July 17, 1429. The

march which proceeded the crowning was most of it through land which the English held. There were sieges and battles, dangers and escapes. It was managed by the Maid with a calm authority, an unwavering reliance on her Voices, which lifted her even in the minds of her most cynical associates quite out of the ranks of human leaders. She was a greater general than them all. She foresaw all, she never feared nor hesitated—and she a girl of seventeen! She must be of God! And when finally the impossible had been accomplished, and, in spite of English, Burgundians, and the plotters, Charles was crowned, there were few of the French who even secretly denied her claim.

How could they when all she foretold promptly came true? It was by the success or failure of their prophesying that men of those days judged largely whether one came from God or not. It was because she told the governor of Vaucouleurs of a distant battle on the day it occurred and days before the news could reach him that he finally yielded to her demands for an escort. It was because she selected the king from a throng in which he mingled and told him that which no one but he knew that he accepted her. She had said that she would be wounded at Orléans—and she was. She had warned a wicked fellow that he would be dead shortly—and he was. Who could deny the holy origin of such a Maid? Certainly not the average man or woman of the fifteenth century; certainly not the loyal and devout French she succored. As for the English who fled before her, they acknowledged her powers; but they declared them to be of the devil—as was natural, since they were the sufferers!



KING CHARLES VII
OF FRANCE

From an engraving published in 1805



THE PALACE AT CHINON
The ruins of the Hall

THE CHARACTER OF JOAN

But outside of her divine guidance and her unquestionable military and political genius, Joan of Arc had human qualities calculated to make even the roughest of men love and respect her. Peasant though she was, she was beautiful to see. This fresh, untouched young girl with the flame of inspiration in her eye and the authority of the divine in her bearing, clad in her pure-white armor and mounted on a warhorse as spirited as the best of them, must have been a sight to stir the heart.

Her sympathy for the afflicted poor of the country was as genuine as her devotion to the king. They knew it,



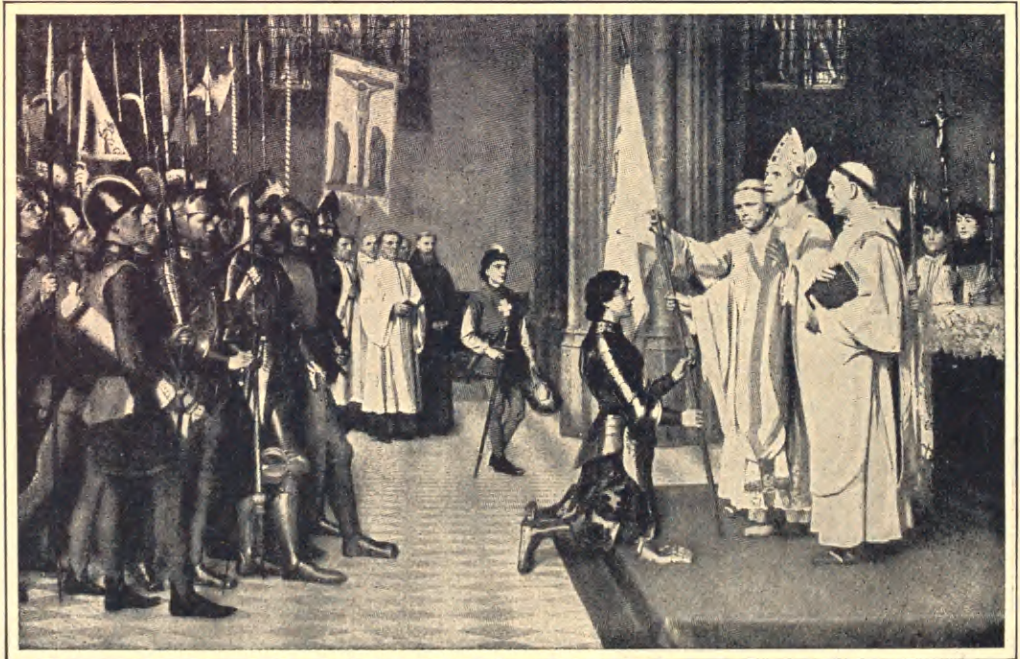
JOAN OF ARC

From the painting by J. Ingres

and no little of her power came from their perception. There was no shadow of self-seeking in her; she never asked honor or wealth or pleasure. There were clever and designing ones who sought to trap her with such baubles,—a well-known and usually quite successful method of sidetracking troublesome people with ideas of their own,—but Joan was quite outside of all worldliness. It looked small and thin to one who consorted with saints and followed the orders of the Most High. What she took of the gifts showered upon her she gave to the poor. When at the coronation the king told her to ask what she would, she asked that Domrémy be freed forever from taxes.

She was devout. No Catholic in France was more faithful to the church, no one partook of its holy mysteries with more humility or with more worship in his heart.

But good and devout and charitable as she was she was no colorless person. There are numerous delightful human outbreaks recorded in the documents of her life. She wept like an ordinary girl when she received her first wound. She flew often into a passion when her commands had been disobeyed. She was particularly hard on the wanton women



BLESSING THE STANDARD OF THE MAID

After the painting by Michel

who followed the camp, often herself chasing them off. Once she broke a sword over the head of one, and again killed one by the blow she gave.

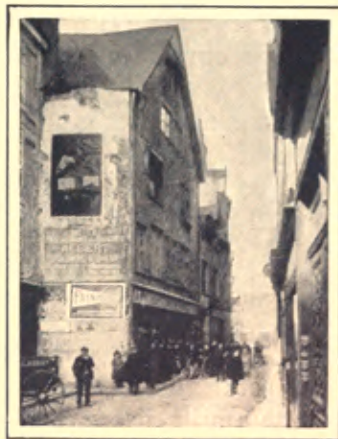
She guarded her own divine prerogative with quite human jealousy. As there were many women prophesying in those days, a company of them were enlisted to help the king after Joan's first success. Joan never liked them. "Folly and futility," was her characterization of the work of the most prominent of these women, Catherine de la Rochelle. "Send her home to her husband and children," was her order. A common enough point of view of the Maid who has made a career for herself and sees a married woman seeking to do the same! However, in Catherine's case Joan suspected fraud, and there seems to have been reason.

THE END OF HER MISSION AND CAPTURE

With the crowning of the king at Rheims Joan seemed to feel that her mission was at an end. She was homesick when she saw her father and those who had come from Domrémy to witness her miraculous elevation. She prayed Charles to release her, to send her back to her spinning and her flocks, her mother and her friends. But she was too precious at the moment. The king and his counselors would have more of her aid; but they wanted it without admitting her to their councils and without heeding the orders she gave as coming from her Voices. She was severe and outspoken about this treatment. "Truces have been made," she wrote once to the people of Rheims, "that are not pleasing to me, and I know not whether I shall keep them; but if I keep them, it will be solely to maintain the king's honor."



THE VICTORIOUS ENTRANCE INTO ORLÉANS
From the painting by J. J. Scherrer



HOUSE IN ORLEANS OCCUPIED
BY THE MAID

After Rheims there followed campaigns in which she had little or no support, treaties of which she did not approve, intrigues which, though she frequently divined and frustrated them, slowly produced their effect on king and people. She failed in

September to take Paris; though she had been as confident that it would fall as that Orléans would. She scandalized the church by attacking it on the anniversary of the birth of the Virgin Mary. She was sorely wounded too in this attack and had to be carried from the field. It hurt her prestige.

In the winter following the failure to take Paris Joan wrought many marvels in the Loire country to which the king had retreated. The greatest was that, among doubters and flatterers, and in spite of intrigue and discouragement, she kept her purpose clear, her confidence unshaken. She was still Joan, the Maid sent by God to drive the English from all France. But she was no longer a Maid with full power over the king.

She stood it until spring; then the certainty that there was danger of losing all Champagne led her to set out with a band of perhaps a hundred horse and still fewer archers, her objective Compiègne (cong-pyen) which the Duke of Burgundy was threatening. It was the thirteenth of May when she reached Compiègne. The aid she rendered seems futile enough at this distance. The truth was Joan had no knowledge of the situation, and could have no plans for relief. She was not admitted into the counsels of those who defended the town. For her attack on Orléans and her march on Rheims she had had the knowledge which during three years of devout

belief in her mission she had collected unconsciously no doubt; but at Compiègne she had nothing but her Voices. She had almost full command from Orléans to Rheims: now she was little more in the minds of the commanding officers than a painted saint, a bejeweled reliquary, to be used on their sallies and in their attacks.

The result was her capture. It came at a moment when she was crying, "Go forward! They are ours!" though as a matter of fact all of the French but her and her little guard had fled.

If in the few months Joan of Arc held sway over the minds of the French king and his people she showed as none outside of the Christ have ever shown the divinity in man and its power to elevate human nature, surely that which followed is as perfect an illustration of the devilry



THE CATHEDRAL OF RHEIMS

In the lower right corner may be seen the equestrian statue of Joan of Arc



JOAN OF ARC

Equestrian statue by Anna V. Hyatt

in the human heart and what it can do to corrupt and harden men. Never were human minds so put to it to prove a saintly thing evil. All the learning that was in the University of Paris, all the authority there was in the church and state in the part of the world where Joan was finally taken for trial, was summoned to find out: not the truth,—they had no interest in the truth,—but plausible reasons for declaring her a heretic. The orders from the English government were that she should not be allowed to die save by what they called “the hand of justice”; that is, she must be proved to be of the devil. This was the business of the church.



THE CORONATION OF CHARLES VII

The King of France was crowned in the Cathedral at Rheims, on July 17, 1429. In this painting by Bartolini, Joan of Arc stands with her banner near the kneeling king

TRIAL AND TORTURE AND DEATH

At this noble work there now was set a band of some sixty of the most learned and distinguished scholars, judges, and ministers in the land. There was an occasional one for whom the work was too abominable. One such declared boldly that to force this simple girl to reply without guidance to such great doctors, to so many masters, was mocking justice. “They mean to catch her,” was his verdict. “I will stay no longer. I cannot witness it.” And indeed they did mean to catch her; but what a chase she gave them! I doubt if there is such a test of wit and courage and faith in all the history of disputation.

At every point they taxed their devilish ingenuity to put her at a disadvantage. They drained her phys-

ical strength by abominable prison conditions. Joan had been a captive for seven months when she was finally taken to Rouen to trial. In the dungeon tower room given her it is said she was at first chained in an iron cage in which it was impossible to stand erect; certain it is that shackles were always on her feet, a chain round her waist by which she was padlocked to a beam. Five English guards slept in her room jeering at and insulting her. It was in this room they came to her with promises, bribes, flatteries, and threats.

It was from here that she went in chains in February, 1431, for six public examinations by the sixty or more doctors and lawyers. These open meetings proved too damaging to her judges. She was too truthful, too unafraid, too confident in God and her Voices. The subtlety of some



THE LAST COMMUNION OF JOAN OF ARC

From the painting by Michel

THE JOAN OF ARC PRISON
TOWER AT ROUEN

of her answers confused and shamed the most relentless of her examiners. They had that overpowering quality which the direct unadulterated truth gives. What chance in the long run has a university dialectician before the truth?

They took her to closed chambers, and hardly did better. They went to her when she was ill and likely to die. But they could not touch this clean white thing. It slipped through their fingers like a ray of light. And on what unimportant matters they badgered her! Her dress, for one. The trial seems at points to have been hung on the crime of her wearing man's apparel. "Dress is but a little thing, less than nothing," she told them.

They threatened her finally with torture if she did not reply to questions she said her Voices had forbidden her to answer. In the very torture chamber with the horrid irons before her eyes she cried, "Verily, if you were to tear my limbs asunder and drive my soul out of my body, naught else would I tell you, and if I did say anything unto you, I would always maintain afterward that you dragged it from me by force."

For months this unbelievable torment went on, until finally, lost in the maze they had prepared for her, worn by confinement and incessant mental and physical strain, she broke under the threat of burning,—a child's horror of a fate she had persuaded herself God would not permit.

Her Voices had deceived her. She signed the deed of abjuration they had prepared for her: only to find it did not mean what she thought.

Back in her prison, her courage and her confidence reasserted themselves and she recanted, "All that I said I uttered through fear of fire, and I recanted nothing that was not contrary to the truth. I had liefer do my penance once and for all, to wit by dying, than endure further anguish in prison. Whatsoever abjuration I have been forced to make, I never did anything against God and religion. I did not understand what was in the deed of abjuration, wherefore I did not mean to abjure anything unless it were Our Lord's will."

It was this that caught her, such is the dexterity of the human intellect bent on proving that which is good to be evil. Joan had been pronounced a heretic, she had confessed to being one, so they declared: now she recanted. The Holy Church could have nothing to do with so monstrous a creature. At last the learned doctors had unimpeachable authority for turning her over to the English, who now had the undeniable right of burning her alive.

They lost no time. It was on a Tuesday (May 29) that she was declared a relapsed heretic. It was on the morning of the following day that she died by fire. A rough wooden cross, fashioned, at her request, by a pitying English soldier, was on her breast, the words "Jesus, Jesus" on her lips. On her head was a great fool's cap on which was written *Hérétique, relapse, apostate, idolâtre*.



THE BURNING OF JOAN OF ARC AT ROUEN

From the fresco in the Panthéon, Paris,
by J. E. Lenepveu

SUPPLEMENTARY READING

JEANNE D'ARC—HER LIFE AND DEATH
By Mrs. M. O. Oliphant

THE LIFE OF JOAN OF ARC
By D. W. Bartlett

JOAN OF ARC (Illustrations in color)
By L. M. Boutet de Monvel

THE STORY OF JOAN OF ARC FOR BOYS
AND GIRLS
By K. E. Carpenter

JOAN OF ARC
By Thomas De Quincey

MAID OF FRANCE
By Andrew Lang

THE STORY OF JOAN OF ARC
By Andrew Lang

JOAN OF ARC
(Heroines that Every Child Should Know series)
Edited by H. W. Mabie

JEANNE D'ARC
By M. R. Bangs

JOAN OF ARC
By F. C. Lowell

JOAN OF ARC
Translated from the French of Jules Michelet

JEANNE D'ARC
By M. M. Maxwell-Scott

PERSONAL RECOLLECTIONS OF JOAN OF
ARC
By S. L. Clemens (Mark Twain)

*** Information concerning the above books and articles may be had on application to the Editor of The Mentor.

THE OPEN LETTER

This is a New Year number of The Mentor—so let us look backward and forward. The first Mentor was published on February 17, 1913—not quite three years ago. Three years is a short span in the life of a periodical publication, but it is long enough in most cases to relegate the back numbers to oblivion, or at least to the department of bound magazines in libraries. But the first number of The Mentor is still in demand—and so are the numbers that followed it. Thousands of the early numbers are ordered every week. This means something. It means that The Mentor is not a magazine, but a popular educational course. While you like some numbers more than others, you *want* them all. You like The Mentor plan, and you hope that we are succeeding, and you would like to see The Mentor plan extended all over the world—these and many other warm words of encouragement have come to me from you day by day. Many of you have asked how we are doing now at the close of our third year. I am glad you have asked, for the answer is a very satisfactory one. At the end of the first six months of its life, The Mentor Association numbered about 5,000. It now numbers more than 60,000, and it is growing by hundreds every week. In that big and growing membership is the assurance that a new idea has taken definite form and that thousands of you have found it worthy. That makes the New Year look bright to us.

As we take our backward look the original ideal of The Mentor presents itself to us anew. The word "ideal" should be carefully used, but we do not hesitate to apply it to The Mentor. What is an ideal? It is not a sufficient answer to say that it is the "best possible," for idealism does not concern itself with what is possible. The "best possible" is simply a standard—not an ideal. When the schoolboy said, "Standards are the things we live up to, ideals are the things we fall short of," he showed a worldly wisdom beyond his years. There are several shades of definition in the dictionaries, but "ideal" as we conceive it is the *finest and fullest dream* of achieve-

ment in any line of endeavor. The dream may seem impossible. It does seem so in the case of the most precious ideals. But that matters not. We treasure the ideal the more that it is unattainable. An ideal, like a fixed star, is far enough off to be steadfast and unchangeable. It may never be reached, but its guiding light may always be depended on.

But this is not an essay on ideals. My purpose is definite and practical. It is simply to recall the fact at the beginning of a new year that The Mentor was conceived in idealism; that it has been conducted in the spirit of idealism, and to reaffirm on this day our devotion to the ideal that has dominated The Mentor from the beginning—the ideal of Service. The Mentor Association was founded for the benefit of thousands of people who are eagerly seeking for information in the various fields of knowledge. We set out to give such information in a simple, attractive way by text and by pictures, and to add to that a general service of information. We were told by many that the ideal of service that we had before us could not be realized in this present day and generation of busy periodical publishing. Our ideal, like that of many others, was pronounced a Utopian dream—a visionary undertaking. It has often been remarked that while idealists are perfectly confident of the successful outcome of their dreams, very few will put any money into them. Just this in your ear, good reader: those who founded The Mentor not only had convictions, but had the courage of them. Many thousands of dollars have been spent on The Mentor Ideal, and now that The Mentor Plan is an assured success we know that we are "turning our dreams into fact."

It is not an editorial "we" that I am using. "We" includes those of us who are conducting The Mentor, but it means chiefly "you"—the 60,000 of "you" who make up The Mentor Association. Whether The Mentor Ideal was a distant, unattainable one was not clear to us until we heard from you. Now we know. *You* made The Mentor, and The Mentor is made for you.

W.D. Moffat
EDITOR

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31. Spain and Gibraltar	64. Gothic Architecture	96. The Holy Land
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33. Beautiful Buildings of the World		

NUMBERS TO FOLLOW

Jan. 15. FURNITURE OF THE REVOLUTIONARY PERIOD.

By Esther Singleton.

Miss Singleton told the readers of The Mentor about American Colonial Furniture in a former number. As she states, there is no furniture after the American Revolution that could be called "Colonial," for then our nation became a republic.

Feb. 1. THE RING OF THE NIBELUNGEN


By Henry T. Finck, *Author and Music Critic.*

In February of each year the Nibelungen dramas are performed at the great opera houses. There is, therefore, a special timeliness in coming out with a fine, intelligent, simple number devoted wholly to Wagner's Nibelungen Ring. It will serve as a beautifully illustrated handbook for all music lovers.

THE MENTOR ASSOCIATION, INC.

52 EAST 19th STREET, NEW YORK, N. Y.

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LEARN ONE THING
EVERY DAY

JANUARY 15 1916

SERIAL NO. 99

THE MENTOR



Louis XV Arm Chair

FURNITURE OF THE REVOLUTIONARY PERIOD

By ESTHER SINGLETON
Author

DEPARTMENT OF
FINE ARTS

VOLUME 3
NUMBER 23

FIFTEEN CENTS A COPY

Old Furniture



WE take a rare and special sort of delight in beautiful furniture—and if the furniture be old affection is added to our interest. A fine old chair becomes a companion, an old clock, a living friend. When the pedant exclaimed, “A good book is worth more than a good bookcase” he did not state a fact; he merely expressed a point of view. If we believe the word of Thomas Chippendale, Thomas Sheraton, and George Heppelwhite, a good bookcase is worth many books and many books might be written about it.



THESE three Master Furniture Composers wrote great books wherein each described his own creations and set down the principles that determined their form. We do not read their books today, but we delight in the forms of beauty they created. Their books are imposing gospels of technical learning, not understood by the people. But their furniture is a joy to the eye and a delight to the mind.



FINE furniture is far more than a convenience. It is a feature of crowning distinction in the home. As far back as 1600 Sir Henry Wootton wrote, “Every man’s mansion, being the theater of his hospitality, the seat of his self development, the comfortablest part of his own life, a kind of private principedom—may well deserve, according to the degree of the master, to be delightfully adorned.”

FURNITURE OF THE REVOLUTIONARY PERIOD

By ESTHER SINGLETON



MENTOR GRAVURES

INLAID SIDEBOARD . SIDEBOARD IN STYLE
OF SHEARER . CONSOLE TABLE . AMERI-
CAN BEDSTEAD, LATE EIGHTEENTH CENTURY
DINING ROOM, BROOKLYNWOOD, MARYLAND
DINING ROOM, SALEM, MASSACHUSETTS



Wooden Urn Shaped Spoon Cases

THE MENTOR · DEPARTMENT OF FINE ARTS
JANUARY 15, 1916

WHEN people begin to study furniture seriously they usually "go mad" over the Empire style; but after a few years their eyes become more educated and they select finer forms. The reason the Empire style won so many admirers lies in the striking effect of the chiseled brass ornamentalations which stand out in such marked contrast to the dark wood background.

The American Revolution (1775-1783) coincides with a very striking change in decorative styles. It is the period of the straight line.

In Louis XV furniture the curve is not only prominent in the contours, but in the exuberant ornamentation, in which it is twisted, broken, and often tipped with tiny, spiky edges for the sake of additional decoration.

LOUIS XVI FURNITURE

The more severe Louis XVI style began to develop long before the death of Louis XV. Many causes led to this change. In the first place there was a natural revolt from the tortured curve, and in the second the world had become fascinated by a fresh glimpse into antiquity. The excavations undertaken at Pompeii and Herculaneum in 1748 had created an enthusiastic interest in classic forms and ornamentation. A study of the ruins of Diocletian's Palace at Spalatro, Dalmatia, in 1757, by the English and French architects, Robert Adam and Clerisseau (Clay-ree-so), was another cause that contributed toward the development of the new style. On his return to England Adam published a description of Dio-

cletian's Palace, for which Bartolozzi (Bar-toe-lot-see) made the engravings. Clerisseau took back to Paris such enthusiasm for the beautiful arabesques and delicate forms with which he had just become acquainted that we may largely attribute to his influence the change that came over the French designers.

Rounded corners now gave place to sharp angles, and the curve and swelling leg to a straight, slender, tapering one, often reeded. No longer was a foot concealed beneath a leafy scroll, and no longer was a handle hidden beneath a dragon's tail, a bird's wing, or a spiky leaf. In its place there is a ring dropping from a rosette or an ornamental plate, unless it is a simple knob plainly declaring itself.

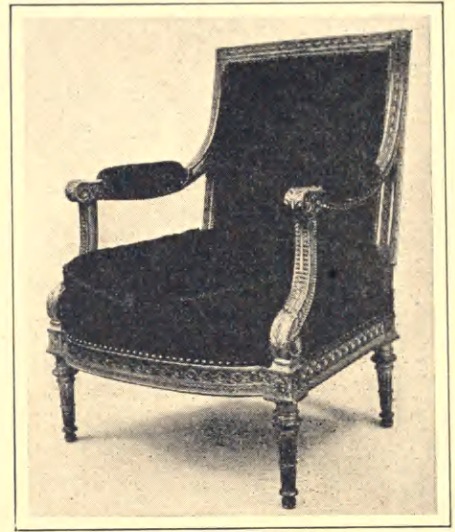
Louis XVI furniture was designed from the point of view of the classic architect rather than that of the cabinet-maker. Generally speaking, every object is divided into three parts, and these parts are outlined by moldings or beadings. However, the ornaments of the *style Louis XV* died hard. They occur on highly developed pieces of the *style Louis XVI*. Conversely, we find so many of the designers and cabinet-makers of late Louis XV falling victims to the newer taste that we have to push back the dates of the Louis XVI style before the accession of the unfortunate king.

In Delafosse the overlapping styles can be splendidly studied. He designed every kind of furniture and ornamental trophy in which pastoral features and musical instruments figure. His sofas, chairs, beds, couches, and settees are so entirely in the newest taste that the phrase "*genre de la Fosse*" is often used to describe the furniture of the day.

The great Riesener (1735-1806) also worked in both the Louis XV and the Louis XVI styles.

The most fashionable cabinet-maker was Martin Carlin, many of whose works are now in the Louvre. He was the embodiment of the *style Marie Antoinette*.

De Lalonde, so fond of the burning torch, the urn, the garland, and the fluttering ribbon, merged insensibly from the



LOUIS XVI ARM CHAIR



EMPIRE TRIPOD TABLE WITH
MOSAIC TOP

FURNITURE OF THE REVOLUTIONARY PERIOD

style Louis XVI into the *style Empire* (French pronunciation Om-peer.)

Dates show us, therefore, that the Louis XVI style was already rooted in France and England about the time of the Stamp Act (1765), which turned the minds of Americans to the more important matter of preserving their homes than of decorating them. When the stormy days of the Revolution were over, fashionable householders banished their old Anglo-Dutch and Chippendale to refurnish in the new and more delicate taste of Adam, Heppelwhite, and Sheraton.

NEW STYLES ADOPTED

Massive pieces of family silver went to the melting-pot, and the silver-smith sent home slender urn-shaped teapots, cream jugs, and sugar bowls, delicate cake-baskets, and forks and spoons with the new lines. The ex-

quisite Wedgwood pottery in neo-classic shapes, with oval cameos on the background of blue, pale green, salmon, and fawn color, was imported for table use and for decoration. The heavy claw-and-ball-foot furniture, out of harmony with the time, was banished for slenderer, lighter, and more delicate furniture with tapering legs and backs curved in lower relief. Satinwood became the rage, and a favorite ornamentation was an inlay of pretty colored woods, often forming a picture, or a bunch of flowers, in the centers of the ovals that decorated the the doors, drawers, sideboards, bookcases,



EMPIRE CHAIR, EARLY NINETEENTH CENTURY

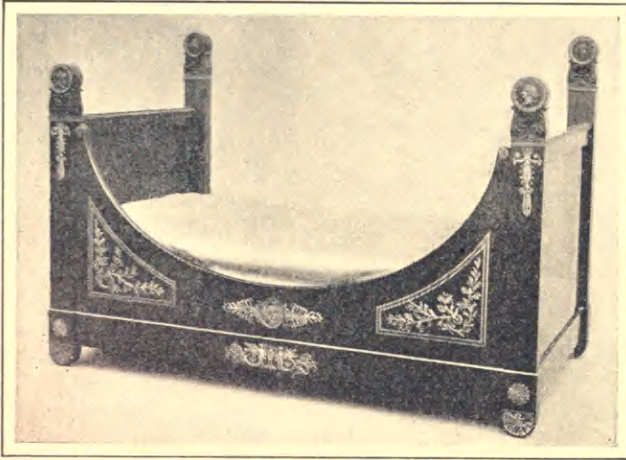
and dressing-tables. The tops of card-tables and "Pembroke-tables" (chiefly used for light meals in bedrooms) provided a fine space for the display of this decoration.

Old mirrors were cut down and framed in the new style. The oval mirror was much admired, and also the mirror with scone arms, which Heppelwhite calls the "girandole" (Jhee-ron-dole.) The concave and convex mirror with gilt frames became popular. It was often surmounted by a large gilt eagle.

Very important was the dressing-table, with its numerous compartments for toilet



EMPIRE SECRETARY



FRENCH EMPIRE BEDSTEAD

articles and its ingenious mechanism for folding and swinging-glasses that permitted reflections from every angle.

SHERATON AND HEPPELWHITE SIDEBOARDS

The great creation of the period, however, was the sideboard. Thomas Shearer, a cabinet-maker of London, whose book of designs was published in 1778, seems to have been the first to model a side-

board which was something more than a sideboard table with drawers introduced. In his most elaborate examples he exhibits a sideboard combined with pedestals connected with a top slab, all forming together one complete body. Upon these pedestals he stands his urn-shaped knife or spoon cases. Shearer's sideboard was brought to perfection by Heppelwhite and Sheraton; but, like every other form, it lost its beauty of line in the days of the Empire and after.

The Heppelwhite sideboard usually contained one long central drawer and a short drawer at each end, beneath which was a deep drawer. The tapering legs, ending in the spade foot, were as a rule decorated with a fall of bell-flowers in satinwood. Heppelwhite also made sideboards without drawers, in which case a mahogany celaret, hooped with brass, was placed under it. Sheraton continued to develop the models put forth by Shearer and Heppelwhite. In his later period he returned occasionally to the old sideboard table without drawers.

The square knife-box, both concave and convex, was one of the triumphs of the late eighteenth century cabinet-maker. It required the most delicate workmanship. A pair of these knife-boxes usually stood upon the sideboard. A tall vase, or urn-shaped case, was used for spoons, the spoons being placed with their bowls upward.



FRENCH EMPIRE CHAIR

THE ADAM BROTHERS

In 1762 Robert Adam was appointed architect to King George, and with his brother James designed a number of handsome houses, which were both decorated and furnished from his own drawings. The Adam brothers were aided in their decorative work by Pergolesi (Pear-go-lay-see), an Italian. Angelica Kauffmann, Cipriani, and Zucchi (Dzook-ki) painted plaques and other ornaments for the Adam houses. Adam, of course, was too costly a model for many to follow; but his taste permeated the trade, and is distinctly felt in Heppelwhite and Sheraton. The Adam brothers were men of wealth and social connections. They made no furniture.



ENGLISH EMPIRE CHAIR

HEPPELWHITE CHARACTERISTICS

The Heppelwhite style lasted from about 1785 to 1795. A year after George Heppelwhite's death in 1785 his widow, Alice, issued his *Cabinet Maker and Upholsterer's Guide* under the name of A. Heppelwhite & Co. (London, 1786), claiming that the book "conveyed a just idea of English taste in furniture." Heppelwhite furniture was made

in mahogany, or painted and japanned. It was either inlaid or carved. Heppelwhite's characteristics are the tapering leg with the "spade," or "Marlborough" foot; the tambour shutter that so mysteriously disappears when pushed aside; the bell flowers in festoons or well graduated from large to small blossoms; the festoon and tassel in draperies; the shell; the draped urn; the lotus; and the three feathers of the Prince of Wales. Heppelwhite furniture has a general air of lightness and elegance. His sideboards have never been excelled.

Thomas Sheraton (1751-1805) followed the French fashions so closely that when the Empire style became popular he turned with the tide. Sheraton, therefore, has two periods. His first models are Louis XVI, both in form and in ornamentation. Sheraton made very little furniture. He never had a shop, as did Chippendale, and he appears to have given up his work as a journeyman cabinet-maker

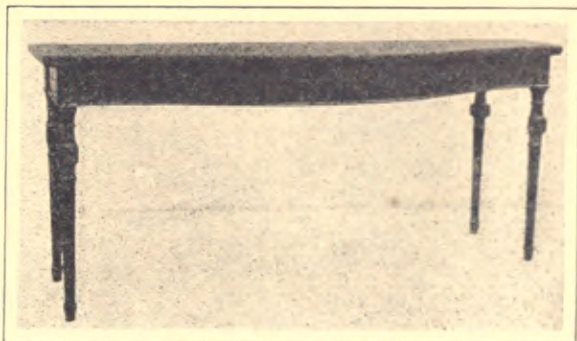


TABLE IN THE ADAM STYLE

about 1793. Then he devoted himself to publishing books of designs and preaching in Baptist chapels. He died very poor. His *Cabinet-Maker and Upholsterer's Drawing-Book*, published in 1791, provided models for practical workers on both sides of the Atlantic.

SHERATON STYLES

Sheraton designed the most elaborate beds with draperies. His dressing-tables were provided with tambour shutters and ingenious devices for concealing mirrors and other toilet appliances. Pretty articles for ladies attracted his attention, and his combinations of work-table and writing-table with tambour

shutters and bags are marvels of compactness and convenience. The cellaret sideboard was much developed by him, and such small articles as knife-boxes, supper-trays, and dumb-waiters received his care. In short, everything that the man of wealth, or his wife, or his butler could desire is contained in his books. Sheraton used carving, a great deal of inlay and brass ornaments in the way of handles, keyplates, claw-feet, rails, beading, and thin lines of inlay. The lyre, the bell-flower, the festoon, the urn, and the patera (the latter a sort of rosette used to hide the joinings and screws) are his favorite ornaments. His chair leg is often reeded; it is often turned.



AMERICAN INLAID DESK IN THE
SHERATON STYLE



HEPPELWHITE DESK WITH TAMBOUR
SHUTTERS

In his first period lightness and elegance are even carried further than in the Heppelwhite. Sheraton restricted the use of mahogany to the dining room, library, and bedroom and for chairs with carved backs. For the drawing room he permitted only white and gold, rosewood, satinwood, or wood painted and japanned. Silk, or satin, designed with oval medallions, or pretty stripes, he used for upholstery. Sheraton designed the most elaborate curtains, festoons, rosettes, cords, and tassels with ingenious mechanism to lift and lower them; for drapery was of the utmost importance to him. Into his commodes and cabinets he inserted compositions by Wedgwood in place of the Sèvres plaques that the French used. One of his accomplishments was veneer-

FURNITURE OF THE REVOLUTIONARY PERIOD

ing with satinwood; and he made use of cane, particularly in his later period, when he favored chairs and settees with cane seats and backs formed by a rectangular panel of open trellis, with the top rail painted. In this type of furniture we may trace the beginning of the "fancy chair," so popular at the dawn of the nineteenth century.

We turn with regret from the elegant prettiness and the dainty charm of line and color of the first Sheraton style, which

a hundred years later was slightly ideal-

ized in the exquisite pictures of Kate Greenaway, to note the next change in fashion.



SHERATON DRESSING CASE



HEPPELWHITE DRESSING CASE

EGYPTIAN FORMS

Empire was called the "Antique," or the "Egyptian." It had been developing long before Napoleon's expedition to Egypt in 1796, which is sometimes held responsible for its advent. "As for

the Egyptian style," Molinier writes, "it is an error to believe that it originated in France after the expedition to Egypt. After this event it returned to favor; but toward the end of the reign of Louis XV, and during that of Louis XVI, this style flourished under the hands of the French artists. Gouthière (Goo-tee-air) chiseled figures in the Egyptian style for the Duc d'Aumont." In Etienne Levasseur (a-tee-yen lur-vas-sir) the coming Empire asserts itself very strongly, as it does in Benneman, who, with Thomire (toe-mere), a pupil of Gouthière, made important furniture during the reign of Louis XVI.

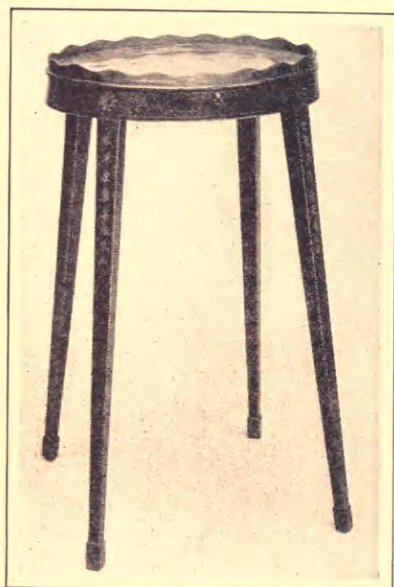
On Napoleon's appointment as first consul in 1799 he had several palaces decorated in the new style, which, thus associated with the emperor, took the name Empire. The heavy and rather clumsy forms owe their charm to the beautifully chiseled brass ornamentations with which they are embellished. The Empire style spread; for wherever Napoleon's relatives established a court they carried it with them. Even Joseph Bonaparte brought fine Empire furniture



HEPPELWHITE CHAIR



HEPPELWHITE PEMBROKE-TABLE



HEPPELWHITE MAHOGANY STAND



HEPPELWHITE CHAIR

to America to adorn his home, Point Breeze, in New Jersey.

Percier (pear-see-ay) was responsible for the designs, which were made by Jacob Desmaller, generally called "Jacob"; but when Percier and Fontaine gathered up their scattered plates and published their book on Empire Furniture in 1809 the style had been more than ten years in vogue. Sheraton had already made it known in England in his *Cabinet Dictionary*, published in 1803, and his *Cabinet Encyclopedia*, published in 1806-08, in which the Empire style appears in its most exaggerated forms. Thomas Hope, who had traveled in the Levant and was an enthusiast over "Egyptian-Roman" design, seems to have taken London by storm with his *Household Furniture*, which completely revolutionized popular taste; and in 1801 George Smith, "Upholsterer to the Prince of Wales," carried it still farther in his book of designs, frankly taken from the new French fashions.

Another fashion in the early days of the nineteenth century was the "fancy chair," with its rush or cane seat, its painted frame picked out with gold, and its characteristic ornamentation of flowers or shells painted in metallic colors on the top rail. Another model, the "Trafalgar chair," appeared after Nelson's great victory in 1805, and continued popular until 1830.

EMPIRE FURNITURE IN UNITED STATES

Empire furniture was long fashionable in the United States—bound to France by so many ties. When President Monroe refurnished the White House in 1818 the handsome furniture especially made in Paris was in this taste. The drawing-room suite, for instance, consisting of two large sofas, two *bergères* (or "gondolas"), eighteen armchairs, eighteen other chairs, four tabourets, and six footstools, was of gilded wood carved with branched olive leaves

FURNITURE OF THE REVOLUTIONARY PERIOD

and covered with heavy crimson satin, with a pattern of laurel leaves, in two tones of gold, while the cornices for the window curtains consisted each of a gilded arch with a gilded eagle in the center, holding an olive branch in one claw and a bunch of arrows in the other.

PASSING OF EMPIRE STYLE

People soon wearied of what we now call Empire and turned again to Greek and Roman models. One of the dictators of interior decoration wrote in 1809, "It cannot but be highly gratifying to observe the revolution which has taken place in the furniture and decorations of people of fashion. Influenced by the study of the antique and the refined notions, of beauty derived from that source, the barbarous Egyptian (Empire) style as succeeded by the classic elegance of the most polished ages of Greece and Rome."

The handsome chair (on page 11) by Duncan Phyfe, a cabinetmaker of New York in the second decade of the nineteenth century, offers an excellent example of the classic style that immediately followed the Empire and which the above critic had in mind. Our illustration is a development of the "Trafalgar chair"; but it is lighter and made more decorative by the artistic application of a well-proportioned lyre.

UPHOLSTERY

We have been dealing with the *forms* of furniture. Furniture also owes no little of its distinction to the materials with which it is covered.

When the Louis XV. style was still in vogue fine tapestry from the Gobelin (Go-blin), Beauvais (Bo-vay) and Aubusson (O-bew-son) manufactories, representing Esop's Fables or pictures from Watteau, velvets, damask with floral patterns, silk brocaded in colored flowers and "Persian," a kind of chintz with bright design



SHERATON CARD TABLE



SHERATON TEA STAND OF MAHOGANY



SHERATON CHAIR

FURNITURE OF THE REVOLUTIONARY PERIOD



DRESSING TABLE IN THE STYLE OF
SHERATON OF ABOUT 1750

soms, birds, bird-cages, and the great joy of the stripe came. It appeared in every possible form, color and combination. At first it was hidden under branches and flowers, under ribbons and feathers; but, after a short time, it triumphed over all other ornaments. All other designs were ignored and the stripe reigned supreme. In 1788 Mercier wrote: "Everybody in the King's cabinet looks like a zebra." The stripes had become popular not only for

on a light background, were the favorite textiles. The stripe enjoyed a little popularity; for it was much liked by Madame de Pompadour (Pomp-adore) and Madame du Barry.

Tapestry retained its popularity in the days of Louis XVI, and the airy, graceful pictures of Boucher (Boo-shay), Fragonard and others were represented on light backgrounds.

It was an age, in design, of shepherds, shepherdesses, children at play, garlands, baskets and vases of flowers, knots of ribbon, Cupids, quivers hidden among blossoms, birds, bird-cages, and pastoral subjects of all kinds. Then the stripe came. It appeared in every possible form, color and combination. At first it was hidden under branches and flowers, under ribbons and feathers; but, after a short time, it triumphed over all other ornaments. All other designs were ignored and the stripe reigned supreme. In 1788 Mercier wrote: "Everybody in the King's cabinet looks like a zebra." The stripes had become popular not only for chairs and sofas but for the costumes of those who sat in them. A design of winding ribbons alternating with stripes and flowers was introduced at Marie Antoinette's wedding in 1770 and was called in her honor the Dauphine.

Another favorite device was the feather combined with the stripe. Braids were used as a finish to the seats, and tassels and ball-fringe became popular.

Heppelwhite preferred the stripe to everything else for

the silks and satins he recommended for his drawing-room pieces. He also liked floral designs on light backgrounds and oval medallions printed on the silk that harmonized with the ovals of his mirrors and the tapering lines of his furniture.

For his dining-room chairs blue, or red, morocco leather was used, fastened by brass nails. Horse hair—figured, plain, striped and chequered—also came into fashion.

Sheraton knew all the styles in fashion in France; and to these he added new



SHERATON CHAIR

FURNITURE OF THE REVOLUTIONARY PERIOD



AMERICAN TABLE BY DUNCAN PHYFE

devices of his own invention. Sheraton's festoons, rosettes, puckerings, flutings, foldings and loopings are so elaborate that he has to give detailed instructions for the accomplishment of the desired results.

He used the stripe and the oval medallion for his drawing-room furniture until upholstery gave place to cane. The dainty creations of Heppelwhite and Sheraton enjoy a new vogue now, and their forms

of furniture and their striped upholstery are popular in reproduction by furniture makers of today.

VICTORIAN FURNITURE

There was probably no period ever so dull and hideous in furniture as the Victorian age (1830 and succeeding). The forms, made chiefly of mahogany, rosewood, and black walnut grew ever heavier and uglier. Great sideboards with mirrors let into the back, console tables with frames in the form of a clumsy lyre, tomblike desks, sofas with enormous scroll ends and covered with black horsehair, chairs with sabre legs, and French bedsteads with heavy foot and head-boards of the same height, are the favorite forms during that heyday of hideous taste. This furniture, which so often masquerades as "Colonial," has been aptly described by Molinier as having "the horrible simplicity of prison architecture." We have returned now to the simpler and more beautiful forms.



CHAIR BY DUNCAN PHYFE

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With many beautiful illustrations

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By Arthur Hayden

FRENCH FURNITURE IN THE 18TH CENTURY

By Lady Dilke

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THE FURNITURE OF OUR FOREFATHERS

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ENGLISH FURNITURE DESIGNERS OF THE 18TH CENTURY

By Constance Simon

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FRENCH AND ENGLISH FURNITURE

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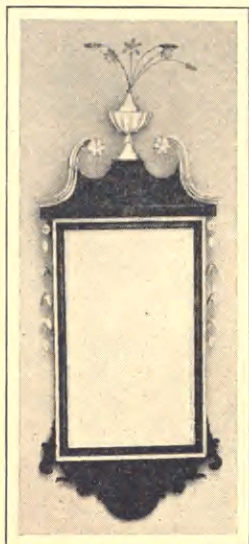
. Information concerning the above books may be had on application to the Editor of The Mentor.



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Gilt Inlaid English Mirror



Hepplewhite Card Table

called, the "daily stories." You will observe that these monographs are not of a critical nature, but are informing in an interesting human way. This gives a new and added interest to the program for, after the teacher has read the general article on the whole subject of The Louvre, six pupils read the life stories of the six great painters whose pictures are given special prominence. The first pupil, for example, reads the life story of Rubens printed on the back of the gravure reproduction of Rubens' portrait of Suzanne Fourment. On reading this story the pupil holds up the gravure picture for all the class to see. In the same way the next pupil reads the life story of Titian—and so on through the set.

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W. D. Moffat
EDITOR

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THE MENTOR



Wagner's Festival House at Bayreuth

THE RING OF THE NIBELUNG

By HENRY T. FINCK

DEPARTMENT OF
FINE ARTS

VOLUME 3
NUMBER 24

FIFTEEN CENTS A COPY



DO you stand for Richard Wagner or do you not? That question was enough to sever friendships fifty years ago. It created a riot at the Paris Opera in 1861. Wagner's Art admitted of no compromise. It was either Gospel or Apocrypha, and it had to be accepted as one or the other. It commanded enthusiastic admiration or provoked strident resentment. Many came to rail and remained to worship. Some came in curiosity and left in dismay. For half a century Richard Wagner was the center of bitter conflict. But the people listened to him and seemed to appreciate and understand. In the blackest hours, the messages of Franz Liszt, Wagner's best friend, sustained him: "be of good cheer, the people are with you." So through half a century the Music Drama withstood the assaults of criticism and ridicule—and the burden of proof now rests with the opposition.



THE secret of Wagner's success with the people and of his influence on dramatic art lies in his naturalness of expression. His dramas are epic poems of primitive elemental life, and they breathe the fresh, vigorous spirit of the morning of time. His music commands our interest even before we fully understand. It makes an irresistible appeal to our feelings. His art is the art that conceals art. His music seems to us *so natural*. As the dramatic situation rises in intensity, so his music seems to lift us on an ever-swelling flood until we are moved to our depths—though we may not know why. We are simply conscious of having assisted at something which has swept us momentarily out of ourselves into a world of throbbing emotion. And the proportions of the drama before us are so well determined that it is hard to say which of all the various scenes has touched us most. It is as though we had walked in a great forest where the rich variety and completeness of nature's handiwork had been so absorbing that the memory could not recall vividly the outlines of single objects. We get a certain intellectual satisfaction from following the details of Wagner's Art, but the supreme enjoyment is in the effect of mass.

THE RING OF THE NIBELUNG

By HENRY T. FINCK

Music Editor of the New York Evening Post, Author of "Life of Richard Wagner" and many other works



MENTOR GRAVURES

RICHARD WAGNER
By Franz von Lenbach

RICHARD WAGNER'S
DREAM
By Schweninger

SIEGFRIED SLAYS THE
DRAGON
By K. Dietz



BRÜNNHILDE

From a Painting by S. de Ivanowski, studied from Mdme. Olive Fremstad



MENTOR GRAVURES

WOTAN'S FAREWELL
By K. Dietz

BRÜNNHILDE SLUM-
BERING GUARDED BY
MAGIC FIRE
By Hermann Hendrich

THE VALKYR'S RIDE
By K. Dietz



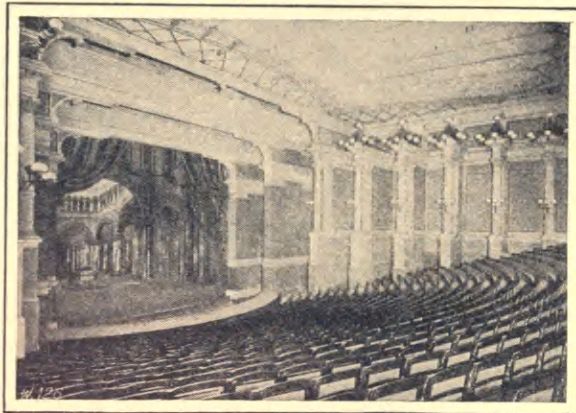
THE MENTOR · DEPARTMENT OF MUSIC FEBRUARY 1, 1916

IN the leading operatic centers the four music dramas constituting Richard Wagner's Ring of the Nibelung are often performed separately; but once a year—sometimes twice—they are all given within a week or two, in proper order,—“Rheingold,” “Walküre” (vol-keer-a), “Siegfried” (seeg-freed), and “Götterdämmerung” (get-ter-dem-mer-ung) as a special “Nibelung cycle,”—and such a cycle is looked on by the highest class of music lovers as a great festival, and is followed with concentrated attention in all its wonderful details.

Wagner himself gave his “Ring” (as it is often called for short) the subtitle “Bühnenfestspiel” (bee-nen-fest-speel), or stage-festival play. It was in the summer of 1876 that he first gave it to the world, in a specially constructed theater in Bayreuth, Bavaria; and he did this in accordance with a plan conceived by him as a necessity more than a quarter of a century before.

To understand why he regarded such a festival as a necessity we must know something about the operatic situation at the time when he composed this colossal and revolutionary work. The originators of Italian opera, who lived at Florence three centuries ago, held that the play (or

THE RING OF THE NIBELUNG



INTERIOR, BAYREUTH OPERA HOUSE

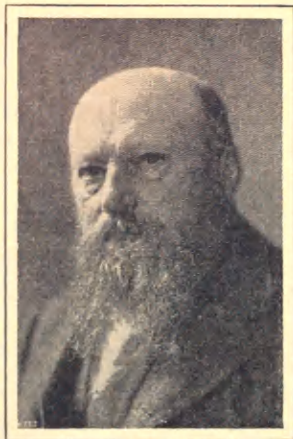
libretto) in an opera was as important as the music. In their eagerness to make it possible for the hearer to understand every word of the text they banished all flowing melody in favor of a dry recitative, halfway between speech and song, one of them actually boasting of their "noble contempt for melody."

This, naturally, led to a reaction, which went so far to the side of melody that finally

nobody listened except when the prima donna or the tenor sang a brilliant aria, the play being entirely ignored.

Efforts to curb the singers and restore the play to honor were made by several composers, the most important of them being Gluck (1714-1787). So thoroughly was he imbued with the importance of the play in an opera that he once wrote, "Before I begin to work I try to forget above all things that I am a musician." Yet in his operas, too, the arias remain the principal points of interest, as they do in the operas of his successors, Rossini, Bellini, Donizetti, Mozart, Weber.

Moreover—and this is the most important point—in Gluck's operas, as Wagner himself pointed out in 1850, "aria, recitative, and ballet, each complete in itself, stand as unconnected side by side as they did before him, and still do, almost always, to the present day."



DR. HANS RICHTER

The famous conductor, in charge of the orchestral forces at Bayreuth in 1876 and after

It was this defect of the opera—this *incoherence of its parts*—that Wagner set himself the task of remedying. The result was the Music Drama—the "Artwork of the Future," as exemplified in the *Ring of the Nibelung* as well as in "Tristan and Isolde," "Die Meistersinger" (mice-ter-singer), and "Parsifal."

DIFFERENT FROM ORDINARY OPERAS

These seven music dramas differ radically in their structure from what had been known for centuries as operas. Operas are made up of "set numbers"; that is, solo arias, duos, ensembles



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THE RING OF THE NIBELUNG

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Beginning with the "Flying Dutchman," however, we have, besides the set numbers which do not recur, others which do recur, and these are the far-famed "motives" (German, *leitmotive*), usually called "leading motives," or guiding themes.

A leading motive may be defined as a characteristic melody, or succession of chords like the majestic strains of the Walhall music, the heavy clumsy musical tread of the giants, or the virile, heroic motive of Siegfried, which is sounded by the orchestra whenever in the course of the drama the personage or the dramatic idea with which it is associated comes forward or is referred to in the text.

Today Wagner's early operas seem simple to all; but the German audiences that first heard them, more than sixty years ago,

found them hard nuts to crack. His "Rienzi," being in the flashy Meyerbeer style much admired at that time, won great favor, although it is the poorest of his works. His next work, "The Flying Dutchman," was so novel in style that the audiences did not know what to make of it. "Tannhäuser" was still more Wagnerian; while his "Lohengrin" seemed so far beyond the possibility of public approval that he could not get it accepted for performance, even in Dresden, where he was conductor!

This was only one illustration of the hard set conditions of the operatic situation. Wagner had so many reasons for dissatisfaction that he joined the revolutionary



LUDWIG II OF BAVARIA

The young king who befriended Wagner and made his plans possible



COSIMA WAGNER

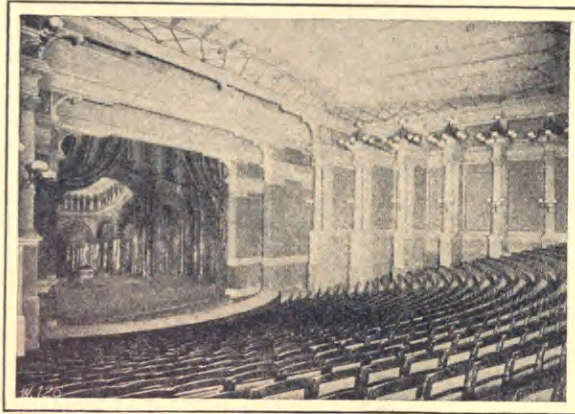
Daughter of Franz Liszt, formerly wife of Hans von Bülow, who now as Wagner's widow manages the affairs at Bayreuth



RICHARD AND COSIMA WAGNER

From a photograph taken about 1872

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From a photograph taken about 1872

THE RING OF THE NIBELUNG



THE RHINE DAUGHTERS, FROM RHEINGOLD. Photographed from the stage performance

uprising in 1849. This uprising was soon crushed, and Wagner, with the aid of Liszt, escaped to Switzerland, the great asylum of political fugitives. Twelve years elapsed before he was allowed to return to Germany.

For six years he did not compose another opera, devoting his time instead to writing essays in which he tried to explain the aim of his "Art-work of the Future." Nobody paid any attention to these essays. The consequence was that, as he wrote to Liszt, "I lead here entirely a dream life: if I awake, it is to suffer." He suffered because, among other things, he heard from many sources that the performances of his operas given in German cities were so bad that it was hard to understand how anyone could possibly enjoy them.

A MUSICIAN'S DREAM

If these comparatively simple operas were so badly sung and played, what would happen to the more advanced and ultra-Wagnerian work which now began to ripen in his brain,—the four music dramas constituting the "Ring"? Their performance, he realized, would be impossible in the opera houses of Berlin, Dresden, Leipzig, and other cities, as managed and manned at that time. He had to fall back on his "dream-life." And he dreamt a wonderful dream,—a dream of Bayreuth, of a specially built theater with singers and players selected by himself for their correct performance of his next work. This dream was not realized till twenty-six years later!

This next work was at first intended to be a music drama complete in itself, to be called "Siegfried's Death." On thinking the matter over,

THE RING OF THE NIBELUNG



SIEGMUND AND SIEGLINDE. FROM DIE WALKÜRE. Photographed from the stage performance

however, Wagner concluded that the poem was too full of matter for one play. Consequently he wrote a "Young Siegfried" to precede—and prepare for—"Siegfried's Death" (the name of which was changed to "Götterdämmerung," or "Dusk of the Gods"); then for the same reason he wrote "Die Walküre," to precede "Siegfried"; and finally "Rheingold," as a prelude to the other three.

While the poems were thus written in inverse order, the plot of the whole cycle had been in his mind, and written down, before he wrote any of the verses; and the music, of course, was composed in proper order, beginning in 1853 with "Rheingold."

Wagner not only wrote the poems of all his stage works, but he was a great dramatic poet. The full value of his poems, however, can be appreciated only in connection with the music, just as the music makes its deepest appeal in connection with the poem and the action. And yet his music alone is compelling enough; for Wagner concerts, at which the music is played without the words, are among the most popular of concerts.

What we should specially bear in mind is that the music in ordinary operas is simply *associated* with the dramatic poem, or libretto, whereas in the Ring the two are *identified*; or, as Wagner once expressed it, in the music drama the poem and the music are "like two pairs of lips in a kiss, each giving to and taking from the other."

To practical persons Wagner's life in Switzerland must seem deplorable. He spent six years writing theoretical essays the sales of which hardly paid for his paper and ink. Then he began to write and compose

THE RING OF THE NIBELUNG



BRÜNNHILDE'S SUMMONS TO
SIEGMUND
From *Die Walküre*

his cycle of four Nibelung dramas, which he felt sure would never bring him in a penny, even if he succeeded (which he doubted) in ever getting them performed. But Wagner was not a practical man,—he was a genius,—he could no more help creating the Ring of the Nibelung than a volcano can help erupting when the time comes.

He finished "*Rheingold*"; he finished "*Die Walküre*"; he began "*Siegfried*," and got as far as the middle of it when he was compelled to stop because of lack of funds. The royalties from his operas (which since his death have netted his heirs over a million dollars) were at that time trifling. Liszt and other friends helped him; but all his efforts to help himself failed. For rehearsing and conducting the London Philharmonic concerts during the season of four *months* he got one thousand dollars, or half what in recent times Jean de Reszke used to earn in four *hours* by singing one of the

Wagner roles! He finally concluded that in order to finish the Ring he must write a separate opera that might be performed at once and bring him in some money. The result was "*Tristan and Isolde*"; but this was as far ahead of the times as the Ring, and no opera house attempted it till six years after its completion in 1859.

KING LUDWIG TO THE RESCUE

In despair, he next composed "*Die Meistersinger*." This, being a comic opera and full of pleasing melody, would, he felt sure, turn the tide. It did so; but before this occurred important things happened.

Encouraged by the success of a series of concerts he had given in Russia, he spent his money recklessly in Vienna, and borrowed more, at usurious rates, because he had been invited for another tour in Russia. Through no fault of his own, this came to naught, and he had to fly from Vienna to escape a debtor's prison. First he went to Switzerland, then to Stuttgart. In a moment of despair he had bought a pistol to end his life; but better counsel prevailed, and he decided to hide in the Swabian Alps, there to complete the score of his comic opera. The wagon had already



ALBERT NIEMANN

Noted tenor who created the role of Siegmund in the original performances of *Die Walküre* at Bayreuth in 1876

THE RING OF THE NIBELUNG



SIEGFRIED AND FAFNER THE DRAGON. From the painting by Hermann Hendrich

been ordered, and he was packing his trunk, when a card was brought up with the name of Baron Pfistenmeister, court secretary of the king of Bavaria.

Ludwig II had but recently ascended the throne of Bavaria. He was very young, and very enthusiastic over Wagner's operas. He knew that the great composer needed help, and one of his first actions was to send his secretary to find him. He was promptly brought to Munich, where he was enabled to live in luxury at the king's expense. Not only were his operas staged at once, but also two of his music-dramas,—“Tristan and Isolde” and “Die Meistersinger.”

He now returned to his “Siegfried,” which, with tears in his eyes, he had abandoned in the middle of the second act. His plan was to complete this and “Götterdämmerung,” and then have the whole “Ring” staged in a new theater to be specially constructed in Munich. The king cordially approved this plan; but the courtiers and the populace, jealous of the great composer because of the influence he had on the king, made such a row over it that Wagner left the city to complete his work elsewhere.

BAYREUTH AND THE FIRST FESTIVAL

The inhabitants of Munich have had reason to regret their action in opposing the plans of their king and Wagner. Since Wagner's death in 1883 a score or more of festivals have been held at Bayreuth, bringing millions of profit to that Bavarian town, all of which the Munichers

THE RING OF THE NIBELUNG



AMALIA MATERNA

Famous dramatic soprano who created the role of Brunnhilde in the original performance at Bayreuth

was one per cent inspiration and ninety-nine per cent perspiration.

Wagner's "Ring" is certainly a miracle of inspiration; yet when one reads of how much hard work he bestowed on its production after the infinite pains he had taken in creating it, one feels tempted to say that Edison did not exaggerate. Monumental proof of Wagner's indefatigable industry is afforded by two volumes, one containing his business letters, the other his letters to the artists during the preparations for the Bayreuth festivals of 1876 and 1882, over both of which he presided personally. He spent a whole summer visiting all the German opera houses and picking out the artists most suitable for each of the forty-nine solo parts in the "Ring." With most of these he corresponded personally, and also went over their parts with them before the rehearsals on the stage. The orchestra was made up with the same attention to individual merit; while the scenic features were genuine works of art.

The Nibelung Festival of 1876 was a most important event in the history of music. Among those who attended it were two emperors (William I of Germany and Don Pedro of Brazil), King Ludwig II, the grand dukes of Weimar, Baden, and Mecklenburg, together with many

might have had. Bayreuth was chosen partly because it was within the realm of Wagner's royal friend, partly because of its picturesque surroundings, and partly because of its seclusion. Special inducements had been offered him to build the Nibelung Theater at the famous summer resort, Baden-Baden; but he did not wish to produce his great and revolutionary work before audiences of mere pleasure-seekers. He had spent a quarter of a century in creating an entirely new German artwork, free from all foreign elements and operatic fripperies, and he wanted to submit it to serious music lovers, who would be sufficiently interested to take a trip to remote Bayreuth.

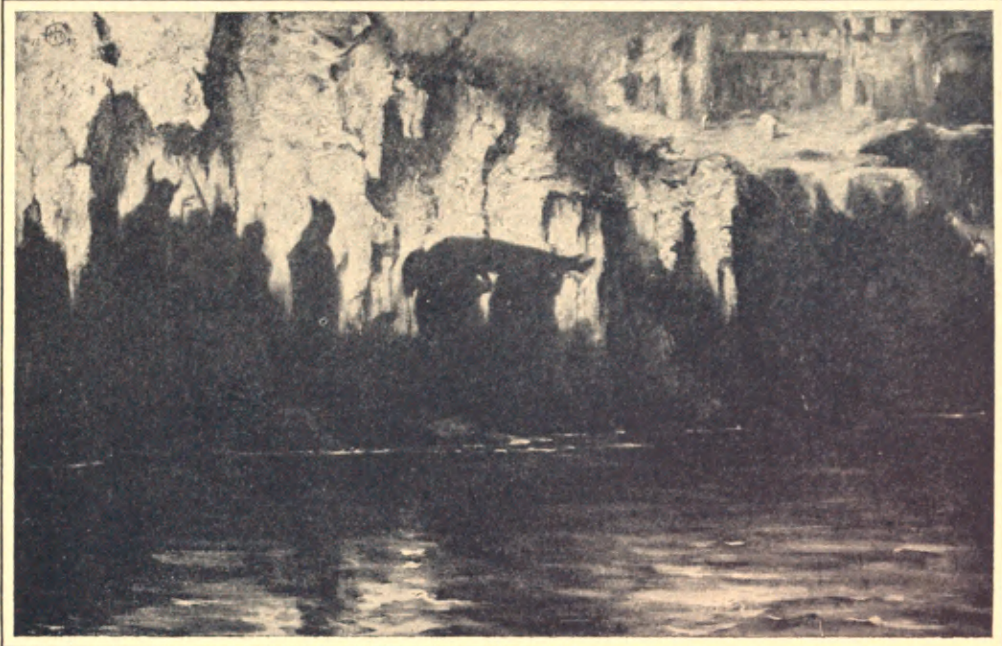
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THE RING OF THE NIBELUNG



THE PASSING OF SIEGFRIED. From the painting by Hermann Hendrich

other representatives of the European aristocracy; while among those who represented the musical nobility were Liszt, Grieg, and Saint Saëns. On all these, as on the ordinary mortals assembled, the "Ring" made an indelible impression.



GUSTAV SIEHR

Who created the role of Hagen in *Götterdämmerung*, at Bayreuth.
1876

CONQUEST OF EUROPE AND AMERICA

That there were shortcomings it is needless to say; for everything was so new and difficult to the artists. Nor were the funds sufficient to enable Wagner to realize all his intentions. The cost of seats (\$75 for the four performances—which were thrice repeated) kept many enthusiasts from attending, and the result was a deficit of \$37,500.

This deficit, while it was a cruel blow to Wagner, was for the world a blessing in disguise; for it made it impossible for him to carry out his plan of reserving the future performances of the Nibelung's Ring for Bayreuth alone. There were no available funds; so King Ludwig, who had contributed \$50,000 toward the expenses of the Nibelung scenery, got the privilege of producing the whole "Ring" in Munich. Other cities soon followed, and so

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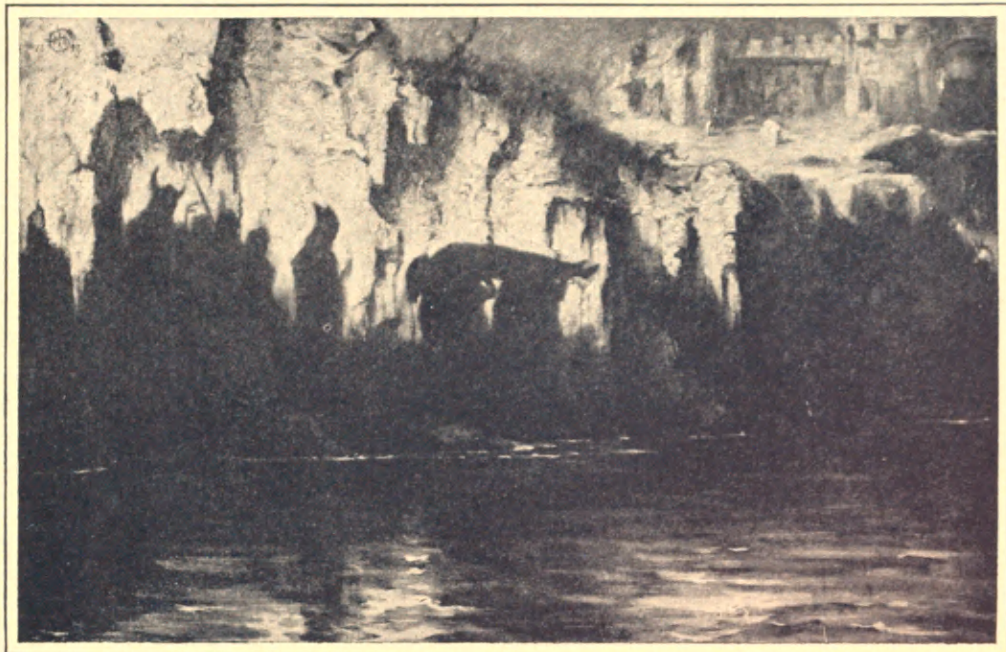
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THE RING OF THE NIBELUNG



LILLI LEHMANN

Celebrated dramatic soprano, who took part in original Bayreuth performances and was the leading interpreter of Wagner roles in America for years

great was the success that Wagner permitted Angelo Neumann, manager of the Leipzig Opera, to organize a traveling Wagner Theater for producing the "Ring" throughout the cities of Germany, as well as in Italy and other countries. These performances were, fortunately, given under the conductorship of Anton Seidl, who had been Wagner's secretary for several years, and concerning whom Wagner wrote, "No other conductor knows as he does the proper tempi [changes of pace] of my music or how the action on the stage must be suited to the music. Seidl learned these things from me. He will conduct the Nibelungen better for you than anyone else."

AMERICAN PERFORMANCES

Fortunately, also, it was this same Anton Seidl who conducted the first performances of the "Ring" in America, beginning with "Siegfried" in 1887. "Die Walküre" had previously been produced under Leopold

Damrosch. The success in these cases was immediate; for the Metropolitan Opera House had imported the leading Wagnerian singers from Germany.

The ground had been well prepared. Theodore Thomas had labored many years to educate the public up to Wagner; his activity culminating in the great Wagner festival of 1884, for which he imported three of the leading Bayreuth singers, Materna, Winkelmann, and Scaria. That same season Wagner's operas and music-dramas began to lead the others at the Metropolitan, and among the singers who helped to popularize his works were Lilli Lehmann, Marianne Brandt, Milka Ternina, Albert Niemann, Heinrich Vogl (fo-gl), Max Alvary, Theodor Reichmann, Emil Fisher, most of whom had studied with Wagner, besides, somewhat later, Jean and Edouard de Reszke, Olive Fremstad, Johanna Gadski, and the Americans Lillian



SIEGFRIED IN GÖTTERDÄMMERUNG

Photographed from Max Alvary

THE RING OF THE NIBELUNG

Nordica, Emma Eames, Louise Homer, and Geraldine Farrar.

The first of the Nibelung operas heard in New York was "Die Walküre." It was sung at the Academy of Music eight months after the festival at Bayreuth, but the performance was in every way inadequate. In a way it was fortunate for the Wagner cause that Abbey and Grau lost \$250,000 giving operas in Italian and French during the first season (1883-84) of the Metropolitan Opera House, just built at a cost of \$1,732,978. That failure induced the directors to try German opera, and for seven years it ruled supreme; but the German singers, great as they were in their own sphere, could not, with a few exceptions (notably Lilli Lehmann) do justice to Italian and French works. The eager desire to hear those again, under more



ANTON SEIDL
For years the leading conductor of Wagner opera in America



THEODORE THOMAS
Noted conductor who worked for years to make Wagner music known to the American public

favorable conditions, led to a temporary cessation of German opera; but it so happened that one of the famous singers engaged for French and Italian opera was the great tenor, Jean de Reszke, who gradually became an ardent Wagnerite, eager to appear in the Nibelung operas. He induced the management to reengage Seidl and some of the best German singers, and once more Wagner flourished, side by side with Verdi and Meyerbeer, Gounod and Bizet. Wagner now leads in the number of performances, followed by Puccini and Verdi. Singers of every nationality now seek to appear in the Wagner operas, and an ambition of the great conductors, including the Italian, Toscanini, is to interpret the Nibelung's Ring, of which Liszt wrote: "It overtops and commands our whole art-epoch as Mont Blanc does our mountains."

SUPPLEMENTARY READING

THE RING OF THE NIBELUNG *By G. Kobbé*
GUIDE TO THE RING OF THE NIBELUNG
By H. von Wolzogen
RICHARD WAGNER *By Adolphe Jullien*
2 Vols. Fully illustrated
STUDIES IN THE WAGNERIAN DRAMA
By H. E. Krehbiel
RICHARD WAGNER *By W. J. Henderson*

WAGNER AND HIS WORKS *By H. T. Finck*
A STUDY OF WAGNER *By Ernest Newman*
LIFE OF WAGNER *By Houston S. Chamberlain*
Fully illustrated
THE MUSIC DRAMAS OF R. WAGNER AND
HIS FESTIVAL THEATER IN BAYREUTH
By Albert Lavignac

Dear Mrs. B—n:

I know exactly how you feel about Wagner's music. You write me that your club is to devote several afternoons to Wagner and that the preparatory study that you have to give to it is "too much like hard work." You ask, "Why must it be so? Cannot Wagner's music be appreciated without having to master a system of things as puzzling and difficult as *beziqne*?"

★ ★ ★

A very good question. It has been asked many times. It was answered in a way some years ago when a very eminent New York music critic found a young friend at a Wagner Music Drama poring over a commentary and busily memorizing the leading motives instead of listening to the music. "Go as far with that as your enthusiasm will carry you," said the critic. "Then forget it all—and let the music tell you its own story." "But," was the answer, "I want to listen intelligently and not miss any of the meaning of the music or the text."

★ ★ ★

That, Mrs. B—n, is your attitude. You want to understand the principles of Wagner's Art. Good. But don't make hard work of it. I have been all through the experience and I know what it means. I was a young worshipper at Wagner's shrine in the years when Anton Seidl was making the Music Drama known in America, and Max Alvary, Lilli Lehmann, and Emil Fischer filled the leading roles. Night after night, libretto and commentary in hand, I sat through hours of Music Drama until I knew every measure intimately. I could tick off unerringly each individual motive as it occurred. Sometimes four or five of them would be going at once, but none of them ever escaped me. By and by I got tired of this academic exercise and then I made a wonderful discovery. I found that my labors had been unnecessary. The music was plain enough to anyone who was sensitive to music and who followed the drama attentively. I discovered this through a friend whom I took to the Ring of the Nibelung for the first time. He had not

studied as I had, but when he heard the quick tapping sound of the hammers in Rhinegold he did not have to be told that it was the Nibelung motive. The heavy tread of the music of the giants was perfectly plain to him, and so was the mad galop of the Valkyrs, while the solemn measures that accompanied the gods across the rainbow bridge made clear to him the majesty of Walhall. At one time he turned to me and said, "I don't know what the text books call that musical theme, but it means 'Pleading' to me." The "Magic Fire" and "Slumber" music were eloquently expressive to him, and whenever he heard the ominous beat of the kettle-drum he exclaimed without hesitation, "That means 'Fate!'"

★ ★ ★

Of course this is easy in the case of the motives that are musically descriptive of their subjects. But it is true also of those that are merely arbitrary musical symbols, such, as the motives of the "Wäl-sung Family," or "The Compact." Your attention is called to these motives at the time when they are first played and instinctively you associate them with their subjects when they are repeated.

★ ★ ★

"But," you may say, "that is not the way to master the score. A commentary is surely needed." A commentary is indeed a material help. But, after all, you will have to go to the music finally, so why not *start* with the music? It is simply a question of the best method of learning. The handbook and commentary method is like the old grammar and speller—didactic and dry. Wagner music is a great deal better than Wagner explanations. So, go to the music at once and follow it closely. A great deal that makes up Wagner's Art will quickly become apparent to you. Intelligent, appreciative commentaries written by scholarly critical writers are valuable reading, *after* you have heard the music. A course of handbook study before you are familiar with the music is indeed, as you say, very much "like hard work."

Sincerely yours,

W.D. Moffat
EDITOR

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